REPORT

OF THE

HIGH-POWERED COMMITTEE

APPOINTED TO REVIEW
THE PERFORMANCE OF
THE

NATIONAL AKADEMIS

AND THE

NATIONAL SCHOOL OF DRAMA

DEPARTMENT OF CULTURE
MINISTRY OF HUMAN RESOURCE DEVELOPMFNT
GOVERNMENT OF INDIA

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Chapter 1

INTRODUCTION

1.1 Our Committee, designated as the "High Powered Review Committee", was set up following a Resolution dated March 24, 1988 of the Government of India (Department of Culture, Ministry of Human Resource Development), duly notified in the Government of India Gazette. The text of the Resolution is reproduced below :

"In pursuance of the recommendations made by the National Council for Culture, the Ministry of Human Resource Development have had, under consideration for some time, the question of setting up of a Committee to go into the functioning of the three Akademis, viz., Lalit Kala Akademi, Sangeet Natak Akademi and Sahitya Akademi. It has been decided, accordingly, to constitute a High Powered Review Committee with the following composition and terms of reference:

COMPOSITION:

1. Shri P. N. Haksar. Chairman
   Former Deputy Chairman,
   Planning Commission,
   4/9, Shantiniketan, New Delhi-21

2. Shri E. Alkazi,
   Former Director of National School of Drama,
   S-286 Greater Kailash, New Delhi.

3. Prof. Gulam Sheikh,
   Department of Fine Arts,
   M.S. University, Baroda.

4. Dr. Premlata Sharma.
   Vice-Chancellor,
   Indira Kala Sangeet Vishwavidyalaya,
   Khairagarh, Madhya Pradesh.

5. Prof. Indira Parthasarthy,
   Prof. of Tamil, Delhi University, Delhi.

6. Shri K. V. Ramanathan,
   Former Member-Secretary,
   Planning Commission,
   9-II Seaward Road,
   Valmiki Nagar, Madras-600041.

TERMS OF REFERENCE:

I. To review the working of the Sangeet Natak, Lalit Kala and Sahitya Akademis, along with their affiliates and subsidiaries and the National School of Drama, with reference to the objectives for which they were set up, and keeping in mind the recommendations of Committees set up in the past in this behalf;

II. To recommend structural and/or other changes that may be necessary in the Memorandum and Articles of Associations and Rules and Regulations of these bodies, consistent with their autonomy and public accountability; and

III. To make recommendations on the role and functioning of the three Akademis and the National School of Drama as apex national institutions in their respective spheres, and suggest steps, *inter alia*, for their networking with similar State/Central bodies and other cultural institutions of eminence in the country.

2. The Committee will submit its report to the Government by March 31, 1989."

1.2 In March 1989, Shri H.Y. Sharada Prasad was also nominated by the Government of India as a Member of the Committee. Shri M. V. Ramakrishnan was appointed as the Secretary of the Committee in December 1988, and subsequently he was designated as its Member-Secretary, in January 1990.

1.3 In terms of the Resolution notifying the appointment of the Committee, its Report was to be submitted to the Government by March 31, 1989. However, in subsequent communications the Government extended its term up to the end of May 1990, with a grace period of one month for winding up its work.

1.4 Soon after the setting up of the Committee, a question arose whether the terms of reference covered the Zonal Cultural Centres which had been set up in 1985-86 and 1986-87. The situation was clarified in a letter dated August 3, 1988, addressed to the Chairman by Shri M.- Varadarajan, who was then Secretary to the Department of Culture in the Ministry of Human Resource Development. The relevant portion of his letter is reproduced below:

"Dear Shri Haksar,

Kindly refer to the discussions during the first sitting of the High Powered Review Committee from July 15-17, 1988.

2. The matter nas been carefully considered in Government and it is felt that the third Term of Reference, while speaking of the Committee making appropriate recommendations on the role of the three Akademis and the NSD as national institutions in their respective spheres, also speaks of 'suggest steps for their net-working with similar State/Central bodies and other cultural institutions in the country'. The ZCCs would come under the definition of 'State/Central Bodies'. It is, therefore, felt that there should be no need for formally amending the Terms of Reference to include a review of the ZCCs as such, the emphasis being rather on 'their net-working' with Akademis/NSD. However, the Chairmen of the ZCCs (Governors of the States where the Headquarters of the ZCCs are situated) would be suitably addressed in this behalf, to extend all facilities and cooperation to the Committee...

With warm regards, as always.

Yours sincerely,

(Sd.)
(M.Varadarajan)"

1.5 The Committee naturally gave the most careful consideration to the methodology of its work. On the one hand, it had to scrutinize the records of the institutions, including the agenda and proceedings of their policy-making, executive and academic bodies and internal committees; on the other hand, it had to contact a nationwide cross-section of people who are active in various ways in the fields of performing and visual arts, language and literature, education and cultural administration, and let them express their views as individuals or as institutional representatives, or in both capacities.

1.6 After a great deal of discussion, we came to the conclusion that a statistical methodology might not serve any useful purpose in carrying out the complex set of tasks assigned to us. We, therefore, refrained from sending out detailed questionnaires. Instead, it was decided to interact with as many of the distinguished persons in the concerned fields as possible. We adopted a system of free discussions with individuals separately and with small groups of persons. This way we were able to reach out to the minds of the people far more searchingly than we could have done with any structured questionnaire and written responses. The Chairman also wrote to the vice-chancellors of some universities and some eminent persons in the

fields of art and industry, seeking their views on certain specific issues. Besides, written depositions voluntarily offered by those who met us and by those who wrote to us were taken cognizance of.

1.7 We are setting out in *Appendix-1* the names of the persons with whom we had the pleasure and the privilege of interacting. We must express our deepest regret in not being able to visit the States of Arunachal Pradesh, Goa, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura, and the Union Territories of Andaman & Nicobar Islands, Dadra & Nagar Haveli, Daman & Diu, Lakshadweep and Pondicherry. We did, however, invite persons from most of these places, and some of them took the trouble of meeting us when we visited the adjoining States. In all we were able to meet a little over a thousand persons representing every aspect of the artistic and literary life in the country. Cultural and educational institutions (including State-level Akademis, wherever they exist), as well as individuals belonging to different age groups and of varying degrees of interest and accomplishment in art and culture were well represented. We also met senior Government officers looking after cultural affairs in the States we visited, and, wherever we could, those concerned with education. All the interviews and discussions have been duly recorded.

1.8 It would be relevant to mention here that we had the benefit of having wide-ranging discussions with a large number of distinguished persons actively associated with the National Akademis as Members of their Governing Councils or advisory boards and committees. As regards the National School of Drama, we made it a point to have group discussions with many members of the in-house and visiting faculty and some of the articulate students, as well as the Chairperson of the NSD Society, the Director of the School who was in position when we started our work and the Acting Director who succeeded him. We believe that as a result of this survey we have been able to secure an integral view of the cultural scene in our country and a reliable insight into the nature of the issues arising in the course of our review.

1.9 The affairs of the National Akademis had been reviewed on two earlier occasions. The first Review Committee was chaired by Dr. H.J. Bhabha (1964), and the second one by Shri Justice G.D. Khosla (1970-72). We have benefited by the insights provided by those committees.

1.10 We have set out in *Appendix-2* the objectives contained in the Constitution or Memorandum of Association of each Akademi as well as the National School of Drama.

1.11 There has been undeniable delay in the submission of this Report. We owe an explanation for this delay. Though the order constituting the Committee was passed in March 1988, it was nearly a year thereafter that the Committee really became functional. It took a few months to make budgetary provision for the work of the Committee. The selection and appointment of a Secretary ran into difficulties, and Shri M. V. Ramakrishnan who was ultimately appointed to the post could join only in December 1988. The appointment of the other necessary staff took an equally long time. Finding a place for the Committee became a problem and when it was ultimately located in the Indira Gandhi Stadium, provision of the required facilities took more time. Thus the Committee has, in effect taken only a little more time than the one year it was given to finish its work, even though the Members, who worked in an honorary capacity, had their own normal professional commitments. But this has not resulted in any additional financial burden to Government. The total expenditure on the Committee will come to less than what has been sanctioned by Government.

1.12 The instructions issued by the Government of India in August 1984 in the light of the recommendations of the Economic Administration Reforms Commission headed by the late Shri L.K. Jha lay down the procedures to be followed in constituting commissions and committees, which would avoid delays in their commencing work and enable their smooth functioning. We would strongly recommend that these procedures should be followed, invariably, whenever Government constitutes any committee or similar body.

1.13 In carrying out its work, our Committee had to arrive at a measure of clarity in defining terms like 'culture' and 'art'. It was equally necessary to relate culture and art to the life of the people. And in evaluating the work of the great variety of institutions set up in the years after India's Independence, we have to answer the question whether the numerous Akademis, both at the national and State levels, and other institutions have made a distinctive contribution towards enriching and humanizing our national life. The Committee has addressed itself to this complex issue in the chapter which follows.

Chapter 2

INDIAN SOCIETY: AN APPROACH TO CULTURE, ARTS AND VALUES

2.1 Any attempt to reflect upon culture, artistic activity and social values in Indian society has to dwell upon the meaning of the word culture, and seek to define it. It is, of course, no easy task to capture the full significance of the word 'culture' and the complex set of concepts, so elusive and yet so tangible, which underly it. Nevertheless, a definition of culture -- even a tentative one, whose full significance can only be spelt out in the course of our survey -- has to be attempted at the outset, in order to focus upon the comprehensive range of creative activities with which we are concerned; and in order also to highlight the prescriptive values and the institutional mechanisms which can stimulate and facilitate artistic endeavour of the highest quality.

2.2 Human beings in their social existence are involved in a diverse range of creative activities. Some of these activities relate to the fabrication of material values -- we refer here to the production of goods of utility for physical use and consumption -- which sustain life in its corporal form. Other activities pertain to the generation of cultural artefacts and configurations representing beauty, social ideals and moral values. Both the activities involve a range of interactions of man and nature mediated by society and technique. Activities of the latter variety provide the individual and the community with the poise necessary to sustain society and energize production activity, at the same time as they provide them with a sense of direction of the system of interactions of human beings with the universe as they contemplate their future.

2.3 The term culture, therefore, in its most comprehensive sense refers to diverse creative activities -- to literature; to the visual and performing arts; and to various forms of artistic self-expression by the individual, specialist or lay, or by communities -- which give a sense of purpose to human existence; at the same time as they provide the reflective poise and spiritual energy so essential to the maturing of the "good society"; and to providing a rich life-style to the individual and the community, spanning both material and non-material activity. Thus defined, culture refers to a very wide range of activities in which individuals and communities are

perpetually engaged in the course of their social existence. Our definition of culture quite consciously reaches out to individuals and communities as a whole. It does not differentiate between the specialist creator of culture and cultural artefacts and the lay citizen, who partly draws upon the creative world of the specialist, but partly also contributes to cultural production through his own creative efforts.

2.4 In our definition of culture we have already suggested that cultural activity is closely related to other social processes in society. Here, it would be appropriate to say a few words about our perception of the relationship between cultural creativity and such social processes. It would also be appropriate to suggest, at the very outset, that culture and cultural creativity, as we perceive it, are integral constituents of the totality of social activity within a community. It is culture which distinguishes human beings from other creatures in the process of natural evolution. According to the ancient verse in Sanskrit, human beings without any sensitiveness to "Sahitya", "Sangeet" and "Kala" are like animals even if they do not possess horns and tails. There is the further definition of the qualities which human beings should possess if they are not to constitute a heavy burden on this earth. These qualities are: *Vidya, Tapa, Dana, Gnyana, Sheela, Guna* and *Dharma*.

2.5 The individual is involved in reflective and cultural activity at the same time as he is involved in the generation of material values. Yet, in modern societies, there is necessarily an allocation of specific roles and productive functions to different individuals. For this reason, some individuals become specialists in culture and cultural production, while others specialize in the generation of material goods. But, in pre-industrial societies, which include large parts of our country even today, art and artisan are often inseparable. It is then important to stress that the creative activity of artists, musicians and literary men reflects the urges and aspirations of the community, at the same time as their activity shapes these urges and aspirations. We would also like to stress that the "non-specialist" too is engaged in cultural activity; and we would take serious note of his endeavour and its results in dwelling upon the totality of the cultural production of a society. This separation in modern life is largely the result of the operation of the logic of mass production -- of both material and cultural values -- mediated by the market.

2.6 A few more observations are necessary before we examine the history of cultural creativity within Indian civilization and its legacy in our own times. We would, for instance, like to dissociate ourselves from any instrumental view of culture, or from any notion of culture as external to that aggregate of creative activities which sustains human beings and shapes their values as social beings. We do so, not because we believe in culture for its own sake; or because we subscribe to the view that cultural activity has no relationship with other domains of social existence; or, indeed, with the domain of politics. Quite the contrary. For it is our firm belief that culture constitutes an integral part of the social and political existence of human beings; and cultural activity interacts with the constituent part of the total round of activities in which a human being is engaged as a social, economic and political being. Such a relationship between culture and society on the one hand, and culture and politics on the other, however, does not lend itself to any ready use of culture for the promotion of social or political objectives. Indeed, *any rash political intervention into cultural production cannot but lead to disastrous consequences.*

2.7 On the occasion of the inauguration of the Sahitya Akademi, Dr. S. Radhakrishnan, who was its Vice-Chairman, had cautioned against what he described as "managed literature". We should like to remind ourselves of what he said on that occasion:

> "... You remember the remark once made by Napoleon: 'I hear there are no poets in France today. What is the Minister of the Interior doing about it?' The Minister of the Interior can subsidize versifiers but he cannot create poets. Poets cannot be made to order. If we are to have creative literature in our country and not a managed literature, it is essential that the Akademi should remain completely autonomous. I am glad to know that Maulana Saheb who just gave it the first push, recognizes that it will not be right for the Government to interfere in the activities and the administration of the Akademi..."

2.8 The pursuit of cultural creativity, therefore, whether it pertains to literature or to the arts, or to other related domains, has to be seen as a self-reflexive activity, which shapes its trajectory in a creative interaction with history. We would also like to advance the notion of individuals and communities being "existentially immersed" in cultural activity; and being

functionally related to the artefacts of cultural production. Such a view of culture and artistic creativity enables us to dwell upon the autonomy of cultural production, at the same time as we strive to create an environment within our country in which the creative activity of the specialist and the non-specialist alike can be harnessed into the generation of the 'Good Society'.

2.9 While recognizing the inescapable necessity of the State playing the role of patron in the field of art and culture, we must not fail to emphasize, over and over again, the need for the exercise of extreme sensitiveness on the part of the cultural bureaucracy of the Akademis, the bureaucracies of Departments of Culture, whether at the Centre or in the States, and by our politicians. The kind of 'sensitiveness' and 'sensibility' we have in mind has been, perhaps, best articulated in a speech made by Jawaharlal Nehru, on the occasion of the inauguration of the Indian Council for Cultural Relations. We quote below a relevant extract which we would, respectfully, request everyone concerned with "management" of art and culture to bear in mind:

> "... Does culture mean some inner growth in the man? Of course, it must. Does it mean the way he behaves to others? Certainly it must. Does it mean the capacity to understand the other person? I suppose so. Does it mean the capacity to make yourself understood by the other person? I suppose so. It means all that. A person who cannot understand another's viewpoint is to that extent limited in mind and culture, because nobody, perhaps, barring some very extraordinary human beings, can presume to have fullest knowledge and wisdom. The other party or the other group may also have some inkling of knowledge or wisdom or truth and if we shut our minds to that, then we not only deprive ourselves of it but we cultivate an attitude of mind which, I would say, is opposed to that of cultured man. The cultured mind, rooted in itself, should have its doors and windows open. It should have the capacity to understand the other's viewpoint fully even though it cannot always agree with it. The question of agreement or disagreement only arises when you understand a thing. Otherwise, it is blind negation which is not a cultured approach to any question..."

2.10 At this juncture, we would like to elaborate a little more the relation between cultural production and artefacts of utility, to which we have already made a reference. It is recognized by

the social critic, no less than by the historian, that the so-called "primitive" pre-industrial societies often created cultural artefacts which were at one and the same time objects of artistic excellence and social utility. Indeed, it is a commentary upon development through mass-produced commodities that it is only under-developed societies which refuse to differentiate between objects of utility and objects of aesthetic excellence. The two notions, that is, the notions of utility and beauty, are in such societies fused into one. It is difficult to locate a time in history when the fusion of such desirable qualities in cultural production yielded to a dichotomy between the artistic and the utilitarian. However, it would be valid to suggest that, with the industrial transformation of society and the rise of mass production of commodities, first in Europe and then elsewhere in the world, a polarity between aesthetic and functional artefacts came into existence which greatly impoverished society. Our notion of creative activity would promote the desirability of cultural production which is aesthetic and functional at the same time. We realize that the attempt to recapture lost innocence or to recreate the golden age of the past is a romantic gesture which has the tendency to obscure our vision of the future. In that vision of our future, we shall have to ensure that the cultural life of the individual, no less than that of the community, should seek to relate aesthetic fulfilment to the everyday activities of life; at the same time encouragement should be held out to creative activity which locates both beauty and utility in the artefacts of cultural as well as material production.

2.11 No discourse about culture and the creative arts can be complete without mention of the vexed question of *high and low culture and the relationship between the two. We would like to suggest that any theory of culture which commences with a differentiated view of the cultural activity of a society is, in our opinion, a flawed view of such activity.* This is not to deny that, existentially speaking, human communities are differentiated into several social groups through economic and other factors. Nor do we deny that such differentiated communities generate varieties of culture which are addressed to closed groups rather than to society as a whole. Even while accepting the reality of cultural production designed for closed constituencies, it is, so we believe, not only desirable but absolutely necessary to look ahead to an era in history in which the generation and consumption of culture draws the citizens as a whole into its embrace. We set out such a radical view of cultural

creativity in the belief that by voicing this ideal before the artist, the musician, the litterateur, and the social critic, among others, we are defining a prescriptive view which would influence creative endeavour no less than the citizen in his stance towards culture and the artefacts of culture.

2.12 Our conception of culture as creative activity addressed to the whole community rather than to a few privileged citizens does not, however, involve any surrender to vulgar and so-called "democratic" and populist forms of artistic endeavour. Indeed, our definition of culture as a self-reflexive activity -- an activity fully conscious of social purpose and the central place of praxis in artistic endeavour -- holds out the possibility, indeed, the desirability, of innovative and transformative cultural activity as the highest aim of the individual engaged in the creative act. We do not suggest, in voicing such a view, that it is possible to prescribe for individuals of genius, who reflect the deepest aspirations of the community at the same time as they hold out those values which provide the basis of the good society of the future. Nevertheless, the consciousness of such potentialities in our definition of culture and in the institutional as well as prescriptive forms we seek to devise as the backdrop of cultural activity will, so we believe, ensure that our vision of culture as a seminal social activity will influence both the citizen and the creator of the artefacts of culture. It will also serve as a warning against falling prey to the laws of "mass culture" produced for the market like any other mass-produced consumer goods.

A Historical Perspective

2.13 Any definition of culture and cultural activities in the abstract provides an appropriate setting for a brief review of the place occupied by artistic creativity in the past history of Indian civilization. The crystallization of this ancient civilization coincided in time with the development of settled agriculture, as the principal basis of human sustenance in the sub-continent. The cultural activity of Indian society, at this juncture, was reflected in a diverse range of creative endeavour whose derivatives still sustain the fabric of our society. Perhaps the richest resource of this civilization lay in a powerful religious and philosophical literature which reached out to the full range of social and moral activity pursued by humankind. It would be unnecessary to dwell at any length upon the content as well as the richness of this literature.

Suffice it to mention here that it recognized no distinction between high and low culture, and drew within the compass of a mass compendium -- the Vedic Samhitas and associated texts -- the moral and material concerns of all sections of society, in those centuries before the Christian era which witnessed the formation of Indian civilization.

2.14 While the Vedas and the texts associated with the Vedas focus upon the spiritual and social concerns of the elite and the popular classes within society at a formative stage, we possess in the literature of the Epics, cultural production of a later, slightly later, era. Unlike the former, which deal with the perennial concerns of human beings as embodied in spiritual reflection and mundane social activity, the Epics reflect the creative turmoil and the social ferment of a civilization in transition. Here, the challenges faced by a society undergoing a fundamental transformation -- the appearance of agriculture as the principal means of generating material wealth; the growth of novel political and social institutions; the movement of new communities from Central Asia and beyond into the riverine plains of North India -- are voiced through conflict and struggle between the old and the new in the sacred no less than in the profane worlds.

2.15 Even in a brief review of Indian civilization, we need to dwell upon the voices of the submerged classes, whose agony or aspirations were reflected inadequately, if they were reflected at all, in the literary and religious creativity of the priestly and warrior elite. For there is every reason to believe that, then as now, the wretched of our earth gave expression to their distress and their aspirations in visions of the good life which were articulated as eloquently as visions of the good life articulated by the privileged orders. We refer here to the philosophical ideas represented by the generic term, the *Lokayata*, which represents world-views partly articulating the authentic voices of the under-classes; and partly also echoing the metaphysical reflections of cultural specialists who were deeply concerned about such classes. Finally, we touch here upon thought and practice, of varying levels of sophistication, and which refer as much to the reified reflection of human beings who had adopted the aesthetic life-style, as to the creative activity of peasants, artisans, pastoral folk and hunters, as they were drawn into the mundane web of social existence.

2.16 Perhaps the most striking feature of the social, economic and religious activity of individuals and communities in pre-classical India was the fusion of the diverse facets of such

activity into an organic unity. Philosophic discourse, religious practice and ritual observance, even at its most reified, touched directly upon issues of every-day significance. It drew, with unmistakable immediacy, upon productive activity, activities in the body and mind of human beings, including the maintenance of their health, no less than upon cultural and artistic activity. This was true even for the cultural production of the relatively privileged. Indeed, the distance which characterizes culture for the few, as distinct from culture for the many, in modern societies, was conspicuous by its absence at this juncture. This was so even though the first crystallization of Indian civilization in a sub-continental polity, in the third century B.C., held within its social fabric not only courtly cultural forms with their foreign interfaces, but also the vigorous life reflected in the literature of the *Prakrits* or in the cultural artefacts of the folk.

2.17 The social matrix of ancient Indian civilization provided the basis for its historical development in subsequent centuries. Here, a basic feature of our society needs to be emphasized because of its significance for forms of social activity. The formation of Indian society rests crucially upon the migration of folk communities from Central and West Asia and beyond, in successive waves, to the rich alluvial plains of the sub-continent. Each of these migrations carried along with it novel forms of material and spiritual culture, and these novel forms were successively integrated into the existing life-styles of the people of India. This constant flow of new cultural forms and resources conferred upon the people of the sub-continent a remarkable openness and resilience, at the same time as it enriched the range of artistic endeavour and creative activity within Indian society. (We are not unmindful of the fact that India too contributed towards the flow of cultural influences to Central and South-East Asia. The spread of Buddhism, the great monument at Angkorvat and the temples in Java and Bali are some of the well known examples of such influences).

2.18 In our brief review of the historical development of Indian culture, we are concerned no less with the literary and the artistic richness which Islam brought to India. This richness provided a great stimulus to metaphysical reflection and aesthetic activity and, indeed, changed the cultural face of Indian society. Central to the stimulus, which Islam provided to religious thought and cultural production in the medieval centuries, were the ideas of social

out to rich and poor and high and low within India. The Sufi variant of Islam is specially relevant to our recapitulation of the historical development of Indian culture. Sufi divines spoke to the common people -- peasants, artisans and followers of other mundane vocations -- of the path to spiritual realization as a path open to humanity as a whole, as it was drawn into cultural activity and material production.

2.19 The spiritual activity of the Sufi divines also reached out to the social and metaphysical world of Hinduism. Indeed, this interaction brought about a great transformation within Hindu society through the so-called Bhakti movement. The latter movement, as is well known, held out the prospect of spiritual self-realization to those unprivileged classes within Hindu society which had earlier been denied such a right. Here we are concerned principally with the cultural manifestations of Sufism and Bhakti within Indian society. The most profound influence of these movements was the generation of a powerful devotional literature and music in the languages of the common folk. Indeed, the linguistic, literary and musical map of Indian society, as we know it today, was largely shaped through the creative activity of Sufi divines and the saints of the Bhakti movement. The various regional languages of modern India rest upon a rich corpus of texts created by such inspired men and women with the objective of holding out the values of spiritual dignity and self-realization to the common folk. The power of these texts and songs rest as much upon their lyrical beauty as upon the infusion of a new democratic and humanist ethos in spiritual discourse.

2.20 The cultural activity triggered off within Indian society in the medieval centuries had yet another characteristic which needs to be emphasized, particularly in the twentieth century, when the attempt to transform an ancient civilization into a modern nation-state is generating tensions which threaten to tear apart the very fabric of society. It need hardly be mentioned that the advocates of religious orthodoxy, namely, the Brahmins and the Ulema, although they often advocated tolerance, held conflicting views of the sacred, no less than of the profane. In contrast, Sufi divines and Bhakti saints had overlapping moral and humanistic visions and a mutual regard which communicated itself most effectively to the common folk who were drawn into their influence. Small wonder then that, even today, across a span of half a dozen centuries or more, the rural landscape is dotted with shrines

and memorials of popular saints and holy men which command the allegience of Hindus and Muslims to an equal measure; and whose memory is venerated to an equal extent by their followers formally ensconced in different religious world-views. This tradition of shared moral visions and humanist values became the crucial constituent of a composite culture which created music, poetry and other cultural forms of an unrivalled richness in the history of our civilization.

2.21 While cultural creativity in the medieval centuries reached out to new classes and communities within society, it would be a mistake to imagine that there existed no differentiation between rich and poor, or high and low, in the artistic activity of this period. Indeed, the distinction between courtly and popular activity is too well known to need any emphasis at this juncture. Nevertheless, the cultural polarities of the medieval centuries pale into insignificance before the polarities which characterized the passage of Indian society through the centuries marked by domination over the sub-continent by Great Britain.

2.22 With the colonial era, we enter into an altogether novel phase of the cultural history of India. The influence of imperialism upon the generation and outflow of wealth, and upon political institutions, has been surveyed in many sensitive works of historiography. However, comprehensive critiques of the havoc wrought by imperialism upon artistic activity and cultural production have still to be attempted, except for the majestic individual efforts of a man like Tagore whose critique was also a reconstruction. Such reconstruction, of course, was pioneered by the monumental work of Ananda Coomaraswamy. We do not propose to embark upon this task in this report. Suffice it to mention here that the loss of control over our political and economic destiny, in the 18th and 19th centuries, resulted in a profound disruption of the moral and cultural order within the sub-continent. To start with, the creative interaction between the centres of political and economic activity, on the one hand, and those of intellectual and cultural activity, on the other, was brutally disrupted. Over and above this, new cleavages came into existence within the fabric of society, partly through explicit intellectual intervention and partly also as a by-product of the domination exercised by the new rulers of the land. Indeed, it is our belief that the intellectual, cultural and moral consequences of colonial domination were no less serious than its social, political and economic consequences. It is also our belief that historians need to study

this phenomenon much more intensively than they have done so far.

2.23 Yet, the colonial era was not marked exclusively by disruption and regression in the domain of culture. The influx of new values in the 19th century, through the formal and informal institutions of education created by the British Government, is a phenomenon which is well recognized by scholars. That these values were designed to create a new intelligentsia within Indian society sympathetic to British imperialism is fully recognized. However, even imperialism cannot fully control the results of the social engineering which it unleashes in colonial societies. Thus the dissemination of novel ideas under British aegis was designed to create an intellectual climate sympathetic to British domination. Yet, it triggered off developments contrary to what the alien rulers of the sub-continent sought to achieve.

2.24 Indeed, the tensions which characterize the cultural transformation of India in the 19th century flow from the conflicting results of the steps taken by the British rulers. The most visible result of British initiatives was the emergence of a new elite which shaped for itself a culture that reached out to the Enlightenment, or to Romanticism, at the same time as it sought to re-mould its heritage in the light of such world-views. Not surprisingly, those who focused upon the Enlightenment sought to restructure their world into a liberal society resting upon the market economy and upon popular democracy. While liberal values appealed to a small segment of the colonial elite, the romantic reconstruction of the past exercised a much greater fascination for the majority of this social class. The reasons for this are easy to discern. The process of romantic reconstruction of India was the result of an interaction between a legitimate sense of pride in the ancient heritage and an acute awareness of the social and cultural challenges posed by imperialism. Moreover, such reconstruction did not call for basic transformations in the traditional consciousness of the community; rather it sought to harness the traditional idioms to the task of national mobilization against foreign rule. Often it sought to draw upon values which were deeply embedded within the popular psyche into a synthesis that also drew heavily upon the Western world-view. For all these reasons, the colonial elite relied substantially upon romantic discourse as the basis of its attempt to reconstruct society, no less than as the basis of its creative activity in diverse domains of cultural production. This trend was also partly analogous to the European

parallel of the Renaissance, which drew heavily upon Greek classical antiquity.

2.25 The alienation of the colonial elite from the folk, as a result of its new consciousness, is too well known a theme to be discussed at any length in the present context. Suffice it to mention here that creative artists who drew inspiration from the Enlightenment were no less alienated than those who rested upon romantic discourse as the basis of their intellectual endeavour. Nevertheless, the Romantics were more advantageously placed in generating a culture likely to reach out to the popular classes within India. This was so because the romantic sensibility relied upon symbiotic notions and upon an agenda of cultural action with which the elite as well as the popular classes were thoroughly familiar. There are, of course, the striking exceptions like that of Tagore, who strode across this divide, synthesizing elements from both, with his feet firmly planted on the native soil, profusely drawing upon the Bhakti and the Sufi folk idiom as well as the Upanishads. The Tagore-Gandhi dialogue remains, till today, a shining hallmark of the unresolved issues of this discourse.

2.26 The cultural awakening of the colonial era is too well known to merit more than a passing reference in the present context. Thus the introduction of the printing press and the dissemination of new literary genres brought about seminal changes within the regional languages which, since the medieval centuries, had shaped the cultural personality of India. Painting, too, constituted an integral part of this transformation; and the work of artists in Kerala, or, slightly later, in Bengal, not only influenced social taste and sensibility, but also paved the way for the upsurge of romantic nationalism within the country. The stimulation of a novel interest in music, in this period, was no less striking than the resurgence in literature and painting. As in earlier centuries, princely courts, aristocratic durbars and religious institutions continued to be the nodal points of musical activity. At the same time, *gharanas* and the *guru-shishya parampara* remained the basis of creativity in music within India. Nevertheless, a historically significant measure of creative experimentation outside these time-honoured domains was also visible at this juncture, of which again Tagore is the great milestone.

2.27 The cultural renaissance which swept across India during the colonial era made a substantial contribution to the nationalist awakening that liberated India from British rule in 1947.

Moreover, the decade and a half after 1947 was a period of intensive activity, so far as the creation of new institutions for stimulating and sustaining artistic creativity and cultural production was concerned. Behind this stood persons like Jawaharlal Nehru, Maulana Abul Kalam Azad and Dr. Sarvepalli Radhakrishnan, who brought to bear upon such activity a profound understanding of culture and the arts; and a sensitive appreciation of tradition as well as the new needs of the community. It was their hope, for instance, that the creativity of the new nation would manifest itself as much in music, dance, art and literature, as it would manifest itself in the growth of economic productivity, including the crafts, which combined utility and beauty. It was clear to Nehru and Azad that the old institutional forums for cultural creativity -- the princely courts, aristocratic durbars and religious bodies -- would no longer be in a position to extend the patronage which they had extended earlier to poets, dancers, musicians and other creative individuals in the community. At the same time, they were acutely aware of the limits and dangers of the market in regard to cultural creativity.

2.28 The consequent stance of the State, after 1947, is eloquently reflected in the cluster of cultural institutions which were established with the objective of breathing a new vitality, reflecting the ethos of liberated India, into artistic activity and cultural production. The National Museum, the Sahitya Akademi, the Sangeet Natak Akademi and the Lalit Kala Akademi are some of the institutions which were created at this juncture, in order to achieve such an objective. The role of these institutions, over and above the extension of sustenance, was to provide forums for debate and discussion between men and women engaged in creative activity, at the same time as they enabled the artistic work of such individuals to reach out to their peers and to the intelligentsia as a whole. Indeed, the foundation of such institutions was informed with the belief that the results of cultural activity would shape for the community a sensibility which would guide and reflect India's entry into modernity, at the same time as it married the best in India's past to the best of what the contemporary world had to offer.

2.29 Both Jawaharlal Nehru and Maulana Azad defined on various occasions the role of the new cultural institutions in stimulating a novel phase of artistic activity; and also in providing the intelligentsia with the cultural resources necessary for disseminating the values of modernity among the people. While inaugurating the National

Art Treasures Fund, in 1955, for instance, Nehru observed:

> "... [How can we] make museums a vital part of the lives of our... boys and girls who can... be inspired by objects of art and thus develop their own creative talents by looking at the great creations of the past?... What I am anxious about is this: every child of India should see something of these artistic treasures, should understand something that has gone to build up India, should assimilate, even if in a small measure, the genius of India, which, adapted to the modern conditions, should make the country grow."

2.30 The influence of Maulana Azad upon the new phase of cultural activity, after 1947, was no less significant than that of Jawaharlal Nehru. Like Nehru, Azad too looked upon the cultural heritage of India as a social bond which had, across the centuries, woven together a tapestry of our civilization out of diverse and distinctive threads constituting our civilization, in the course of its historic evolution. Hence, the crucial importance which he attached to cultural activities in the totality of rather complex processes of nation-building in India. It was, therefore, natural for Maulana Abul Kalam Azad to point out that "... one of the many questions that pressed for immediate attention after the achievement of independence... was that relating to the revival of cultural activities." Defining the role of the State in the area of art and culture, Maulana Azad stated:

> "During the last 150 years... [these activities did not receive] the attention or the support they needed from the State for their full development. It is true that there has been a renaissance in India since the middle of the 19th century, but this was due to the release of new forces in society and owed little to the State. That is why it was not as extensive or deep as it would have been if it had received the necessary State support... In a democratic regime, the arts can derive their sustenance only from the people, and the State, as the organized manifestation of the people's will, must, therefore, undertake its maintenance and development as one of its first responsibilities."

2.31 Mention should be made, at this point, of the pioneering work of Smt. Kamaladevi Chattopadhyaya in restoring to our crafts some of their old glory as well as in ensuring a future for them and thus fulfilling not merely an economic but also a

cultural necessity of preserving durable aspects of our civilization, even in the midst of very complex and conflicting processes of change. For, the continued inseparability of art and the artisan not merely enriches our contemporary life, but also constitutes one of the bed-rocks of the immanent forms of folk art and culture still embedded in our every-day folk life-styles. The celebration of life, nature and work, represented in the great vitality and variety of folk art and culture, provides one of the most important bonds of community life all over our countryside, and also constitutes a significant part of the tradition with which the individual talent of the modern professional artist and cultural worker has to interact, to impart flesh and blood to his/her imagination.

2.32 We have referred, in the preceding paragraph, to the complex and conflicting processes of change. Just as the crafts are threatened by the market laws of mass production and standardization, so are the pristine manifestations of folk art and culture seriously threatened by the invasion of commercialized "mass culture" currently being projected into every nook and corner of the country by the modern media. While manifestations of folk art and culture must not be considered as museum exhibits for satisfying exotic interests, at the same time their subordination to, and co-option by, the laws of commercial "mass culture" must be considered a threat against which it is necessary to provide suitable protective and supportive institutional frameworks, simply because they constitute one of the major live cultural resources of the country. It has to be acknowledged, however, that while significant strides have been made in restoring to our crafts some sort of institutional frameworks of survival, comparable on-going efforts for folk art and culture are not visible on a national scale, the activities of a number of institutes of tribal culture notwithstanding.

2.33 We do not, however, at this stage of our report, propose to evaluate the achievement or the shortcomings of artistic and cultural activity in India during the years after 1947. Nor do we intend to say much, at this juncture, about the institutional framework devised in the 1950s to provide a stimulus to literature and to the visual as well as the performing arts within India. Suffice it to mention here that the achievement in this domain has been of an impressive nature, although, perhaps, the same cannot be claimed about folk art and culture, even as the recent emergence of a host of ethnic identities and tensions highlights the national urgency in this regard.

2.34 What we would like to stress, however, is the changing context in which such creative activity has been sustained. We mentioned, at the very commencement of our review, the fact that the initial crystallization of Indian civilization, in the classical centuries, took place in the context of an agricultural revolution within the sub-continent. Over the past half a century, partly through the stimulus held out by the State, and partly also through the entrepreneural activities of individuals and communities, we have witnessed the preliminary stages of a profound industrial transformation in our society. Such a transformation cannot but reach out to artistic activities and cultural production in the country. Indeed, we have emphasized earlier the organic relationship between material production and aesthetic activity. For this reason the contemporary social transformation of our society has shaped an entirely new sensibility for those engaged in artistic endeavour. The result of this has been significant achievement in the domain of culture: whether it pertains to literature; or to the visual and the performing arts; or to various forms of artistic activities by individuals or the community. At the same time, this cultural production has been accomplished in a social context in which the mass media and the market have emerged as arbiters of taste and quality in aesthetic activity. Having separated art from the artisan, modern economies have converted art itself into a commodity, often mass-produced, like any other material goods.

2.35 The reference to the market as a decisive factor in shaping artistic activity is one which calls for further reflection. We have mentioned earlier that the Akademis that were established in the first two decades after Independence, were designed to sustain, through the provision of resources, novel and lofty cultural activity in the country. Nevertheless, it was the market rather than the patronage of the State which set the pace for cultural endeavour after 1947. Such a recognition of the market as a primary influence upon artistic and cultural activity is by no means an uncritical endorsement of this state of affairs. Quite the contrary. In the generation of cultural values -- more so than in the generation of material values -- the market needs to be tamed and harnessed to serve the interest of man, nature and society. We say this because of our deep conviction that cultural and artistic creativity, as a self-reflexive activity, is an important constituent of the influences which shape the "good society" in harmony with nature. It is our belief that in cultural production, there must be free

scope for bold innovation and daring experimentation by artists who bring to bear upon their work novel and lofty ideas and social concerns. There should also be no vulgar intrusion of the State, or of "motivated" politics, in this domain. At the same time, those who seek to shape and articulate popular aspirations and the changing sensibility of the people through new art forms should receive support from the State, even when the market, normally set to the tune of mass production, chooses to ignore their creative endeavour and drown it in the muddy waters of "mass culture", projected by the media.

2.36 It has been observed that poets and other creative artists are the true legislators of humanity. This observation is probably true in a most profound sense. The State, or civic society as a whole, through institutions specially designed to facilitate creative activity, can only provide a congenial climate for the stimulation of culture. Above all, it remains the task of the inspired artist to invoke that spirit which reflects culture in the noblest forms, at the same time as it sustains human beings towards higher levels of aesthetic achievement and philosophical self-realization in the universal context of interaction between nature and the human being. But the laws of the commodity market of mass-produced "culture" must not be allowed to annihilate the artist, even as the artist tries to wrestle with them. That must be one of the important desiderata of State support.

2.37 While explicitly recognizing the importance of the market in the production of goods and services, we must also accept that the State has a vital role in the field of culture. We shall, however. go grievously wrong if we fail to emphasize that the political and ideological predilections provided by the State can adversely affect its role. There has been a controversy in this regard in the USA. In this context, the very distinguished American art critic, Robert Hughes, recently laid bare the anatomy of frustration of art and culture in the *Time* magazine, of August 14, 1989. In an Essay titled "A Loony Parody of Cultural Democracy", he passionately pleaded for a greater role for the American National Endowment for the Arts (NEA) and simultaneously attacked "ideological" and "political" interventions. We quote below relevant extracts from that essay:

> "Senator Jesse Helms... has taken up the cudgels against the most distinguished and useful vehicle of patronage in American cultural life, the National Endowment for the Arts ...

[He has] proposed a measure that would forbid the NEA to give money to 'promote, disseminate or produce anything 'obscene or indecent' or derogatory of 'the objects or beliefs of the adherents of a particular religion or non-religion' -- which, taken literally, comprises any image or belief of any kind, religious or secular ...

What the amendment proposes is a loony parody of cultural democracy in which everyone becomes his or her own Cato the Censor. Clearly, Jesse Helms has no doubt that the NEA must be punished if it strays from what he fancies to be the center line of American ethical beliefs. The truth is, of course, that no such line exists -- not in a society as vast, various and eclectic as the real America...

The extreme conservative view is that support of the contemporary arts is not the business of government. Never mind that quite a few people who were not exactly radicals, from Rameses II to Louis XIV and Pope Urban VIII, thought otherwise and thus endowed the world with parts of the Egypt, the Paris and the Rome we have today. New culture is optional -- slippery stuff, ambiguous in its meanings, uncertain in its returns. Away with it! Let the corporations underwrite it!...

'I have fundamental questions,' Helms grated, 'about why the Federal Government is supporting artists the taxpayers have refused to support in the market place.' But this was exactly what the NEA was created, in 1965, to do -- and it was the wisest of decisions. Lots of admirable art does badly at first; its rewards to the patron are not immediate and may never come. Hence the need for the NEA. It is there to help the self-realization of culture that is not immediately successful.

Corporate underwriting has produced some magnificent results for American libraries, museums, ballets, theaters and orchestras -- for institutional culture, across the board. But today it is shrinking badly, and it requires a delicate balance with government funding to work well. Corporations' underwriting money comes out of their promotion budgets and -- not unreasonably, since their goal is to make money -- they want to be associated with popular, prestigious events... Our problem, despite conservative rant, is too little government support for the arts, not too much. Even if we had a ministry of culture to parade the

roosters, we would still need the NEA to look after the eggs."

2.38 In our Committee's view, those concerned, in one way or another, with the entire field of culture have to sensitize themselves to the fact that our country is involved in complex and even turbulent processes of our economic, political, social and cultural transformation. Factors of continuity are constantly in tussle with factors of change. We recognize the validity and creative role of the market forces in the area of production, material goods and services. That recognition does not blind us to the dire necessity of relating development processes to the critical need for culture and education. In our view, our biggest challenge lies in relating education, culture and development. The integral nexus between these has yet to be conceptualized. Our Departments of Culture and the Central Akademis as well as State Akademis have devoted hardly any attention to finding an answer to the nagging question: Are culture and education necessary pre-conditions to the development of a good society and for ensuring the quality of life, howsoever defined, of millions upon millions of our people? Must our response to the "hunger of the heart" and the "famine of the brain" await, in a sequential manner, the response to the minimum needs dictated by hunger of the body?

2.39 It is really quite extraordinary that after all the years of development experience, it is only now that the UNESCO has discovered the dire necessity of relating development to culture. Recently, the Inter-Governmental Committee of the World Decade for Cultural Development set up a working group. The conclusions reached by that group need urgent consideration. And, even more urgent is to relate them to the concrete reality of changing India. These conclusions are of seminal importance. We quote below some relevant portions:

> "The term 'cultural dimension of development'... is comprehensive and includes ways of living, belief and value systems, crafts and skills as well as artistic creativity. It is the firm conviction of this Committee that the neglect of this dimension in development efforts has been mainly responsible for the irrelevance and non-assimilation of several good ideas in the past. The new development decade must overcome this deficiency ... Recognition of the cultural personality of each of the peoples in the region is an indispensable requisite for every genuinely democratic integration process.

> While many documents and declarations have recognized the importance of the cultural dimension in development and while the definition of development itself over the years has been broadened from the narrowly economic to include broader aspects of social factors, the cultural dimension is yet to be recognized, to be given its due place and importance. The group emphasizes the utmost necessity of fully exploring and incorporating the elements relating to cultural dimension in all policies, developmental strategies and programmes and projects, whether national or international, as it is strongly of the view that the failure to realize anticipated results in the past has very often been due to the neglect of this dimension. More importantly, development itself acquires full and proper meaning only when the cultural aspects are fully taken into account."

2.40 The dilemmas and perplexities of conceptualizing our development without a strong cultural component was sensitively articulated by that very distinguished German scholar, Max Weber, who was visited by strange premonitions in respect of the future. The questions he posed are of intense contemporary relevance. We, therefore, reproduce what he wrote in his monumental work titled *Protestant Ethic and the Spirit of Capitalism*:

> "No one knows who will live in this cage in the future, or whether at the end of this tremendous development entirely new prophets will arise, or there will be a great rebirth of old ideas and ideals, or, if neither, mechanized petrification, embellished with a sort of convulsive self-importance. For of the last stage of this cultural development, it might well be truly said: Specialists without spirit, sensualists without heart; this nullity imagines that it has attained a level of civilization never before achieved. "

2.41 In our attempt to delineate the profile of the word "culture", we may have, unwittingly, created the impression of a divide between culture and science. The Committee would not wish to commit such an error of perception. Science and culture are not two separate and distinctive expressions of human consciousness and human endeavour. Both are products of the creative expression of human minds which remain constantly open to truth. It is, therefore, not surprising that in his address at the opening of the Indian Council for Cultural Relations, on April 9, 1950, Jawaharlal Nehru ends

up by relating science to culture in the following words:

> "I should like to use another word -- science. What is a scientific approach to life's problems? I suppose it is one of examining everything, of seeking truth by trial and error and by experiment, of never saying that this must be so but trying to understand why it is so and, if one is convinced of it, of accepting it, of having the capacity to change one's notions the moment some other proof is forthcoming, of having an open mind, which tries to imbibe the truth wherever it is found. If that is culture, how far is it represented in the modern world and in the nations of today? Obviously, if it was represented more than it is, many of our problems, national and international, would be far easier to solve."

2.42 If the processes of development are to be seen as a complex interaction between culture, science and technology, education and institutions, then it is our view that culture has to be an important component of our planning processes. Just as economic development requires the development of supporting infrastructure, the cultural development too urgently requires planned and sustained development of infrastructure over a long period of time. We should, perhaps, explain what we mean by "infrastructure". We include in this infrastructure a planned programme for development of museums and galleries, theatres, rehearsal places, libraries and reading rooms, facilities for painters, sculptors and graphic artists and places where artists, writers, etc., could meet together and interact with one another. If this vision of development of infrastructure is a valid one, which we believe it is, there could then be optimal utilization of the resources of the Centre, the States, the Zonal Cultural Centres as well as of the corporate sectors in our country. Even the resources of municipalities and city corporations could be involved in the planned development of the cultural infrastructure.

2.43 The revolution in technology, more especially in the area of communication, is bringing about profound changes. One of the results of this change is expressed in the oft-repeated phrase which describes the world as a Global Village. If our country must retain its cultural identity and distinctiveness, then it is imperative to evolve a conceptual framework for our electronic media. The Government of India had set up a Committee under the distinguished chairmanship of Dr. P. C. Joshi to study the role played by our electronic media in the cultural life of our country. Our Committee

did not have the advantage of seeing that Report. However, we cannot over-emphasize the critical importance of the emerging technologies in the field of information in affecting the cultural life of millions of people of our country. The mass electronic media have the potential to heighten our individual as well as collective sense and sensibilities, but they can equally be destructive. It was a British poet, Louis McNiece, who foresaw the effect of excessive consumerism when he bemoaned "the excess sugar of our diabetic culture rotting the nerve of life and literature".

2.44 Before we end, we would like to affirm with all the emphasis at our command that the approach to culture in India must positively encourage regional diversity and not just tolerate it. No region or group should have the feeling of a threat of being swamped. There are no 'majority' and 'minority' cultures. The smallest unit has its contribution to make to the enrichment of the national sum total, and must be respected.

2.45 We devoutly hope that this chapter of our Report would provide the backdrop against which we shall be contemplating the rich diversity of the cultural scene in our country and assessing the role played by the variety of institutions created with the object of enriching the cultural life of our people.

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Chapter 3

COMMON ISSUES

3.1 As mentioned earlier, we travelled widely and met a very large number of writers, artists and persons involved in various fields of culture. They shared with us their perceptions of the role and impact of the National Akademis and the National School of Drama in their respective regions, and gave us their views about the state of culture and the arts. There are individual chapters devoted to each of the four institutions. In this chapter we should like to deal with certain issues which are common to all or more than one of the four institutions covered by our Report.

1. Impact and Interaction

3.2 Our overall impression is that the three Akademis have done good work, but could have done better. Their presence is not adequately felt in various regions, particularly in the border areas of the country. Indeed, there appears to be a widespread feeling that the Akademis are essentially Delhi-oriented, and do not fully respond to and serve the national needs. Much closer interaction between the National Akademis and their counterparts and other organizations in various States is called for.

3.3 The primary objective of the Akademis is to promote excellence in the fine arts and literature, and to help in the process of conserving and disseminating our cultural heritage. Recognition of merit through the conferment of awards, setting the highest artistic and literary standards, organizing research and documentation, bringing out publications of quality, making them easily accessible to interested scholars, and fostering taste for art and culture -- all these are means to that end. This is a formidable task, which the Akademis cannot fulfil all by themselves. In our country of great cultural diversity and massive population, the responsibility rests on the shoulders of a large number of organizations, with the Akademis acting as a stimulating and catalytic force. But between the idea and the reality falls the shadow.

3.4 One cannot, however, hold the National Akademis alone wholly responsible for this situation. The corresponding Akademis and comparable institutions in the States and Union

Territories, with whom we have recommended close co-ordination, are not themselves in the best of health. In most of the States there are separate bodies for the performing and visual arts, and for language and literature; in some cases like Himachal Pradesh, Jammu & Kashmir and Manipur, there is a composite Akademi. (Details of such institutions are shown in *Appendix-3*). Their function is to promote academic work in the arts and literature and be effective means for channeling Governmental support to cultural institutions and activities at the State level. But one would also expect them to have a national perspective and a rapport with the National Akademis. By helping to make the latter's impact felt in the States as well as by enabling them to get a feed-back, they would be fulfilling not only a local purpose but also a national objective. Unfortunately, in many cases these institutions, which are Government-sponsored, would appear to be inadequately funded and imperfectly administered.

3.5 In several States the Chairpersons of the Akademis are political personalities, and there are also other factors which tend to encroach upon the freedom of the institutions. Though constituted as autonomous bodies, many of them seem in reality to be functioning as limbs of the State Governments. Some of those who met us expressed their concern about the shortcomings of the Akademis in their respective States. In a certain State, where no Akademis have so far been set up by the Government, we even noted a widely-shared wish that the National Akademis should establish branches there, reflecting the people's lack of confidence in their own local organizational culture.

3.6 In 1972, the Khosla Committee had recommended that all States should establish independent Akademis on the same lines as those at the national level. The Committee had stressed the importance of according them complete autonomy, and also suggested that while being a source of help, inspiration and stimulation to cultural institutions in the States, they should maintain a close and continuous liaison with the National Akademis. We wholeheartedly reiterate the Khosla Committee's view, and regret that this objective has not yet been fulfilled.

3.7 In some States, we were told of certain undesirable practices in some of the institutions. The exercise of patronage by Government departments and agencies in the cultural field on an ever-increasing scale is a matter of serious concern. It

dilutes artistic and cultural values. We feel that the role of Government departments dealing with cultural affairs needs very careful review and definition. In several States (as, indeed, at the Centre), some of the functions assigned to the Departments of Culture are identical with those of the Akademis, adversely affecting the latter's effectiveness. Further, the Zonal Cultural Centres, formed recently and funded liberally by the Central and State Governments, undertake a large volume of activities without associating or even consulting the State Akademis. This diminishes the status and influence of the latter.

3.8 Some of these issues are beyond this Committee's terms of reference, but we wish to underline the fact that even the positive efforts of the National Akademis cannot be beneficial unless remedial measures are taken.

3.9 On their part, the National Akademis should not hesitate to utilize the services of the State Akademis to the maximum extent possible for the implementation of their own charter. Nor should they hesitate to fund the State Akademis, to the extent necessary and possible, for promotional or academic programmes which have a national perspective. They should adopt a similar approach towards universities and other cultural and educational institutions.

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2. Grants

3.10 Culture inculcates in us values which cannot be bought and sold in the market-place. But in the world of reality, culture too requires financial sustenance. And the influence and reach of a cultural organization are dependent, among other things, on the grants that it can give to individuals and institutions.

3.11 The Sangeet Natak Akademi and Lalit Kala Akademi sanction such grants, on a modest scale, to several institutions. In 1988-89, the former disbursed grants ranging from Rs. 6,000 to Rs. 16,000, to 164 institutions, adding up to Rs. 12 lakhs approximately. During the same year the Lalit Kala Akademi released grants ranging from Rs. 5,000 to Rs. 10,000 to 47 art organizations, the aggregate being around Rs. 3.5 lakhs. The purposes for which such grants were sanctioned include the purchase of equipment, training programmes, production of plays, and organization or participation in art exhibitions or artists' camps and workshops, etc.

3.12 Evidently, this help can only be described as meagre and marginal. Organizations in the States and Union Territories do not seem to feel that the Akademis are easily accessible to them. There is a widespread impression that to secure any support from the Sangeet Natak Akademi, for instance, even reputed institutions have to go through cumbersome procedures, with very uncertain expectations. We heard the question repeatedly asked: *what prevents a National Akademi from seeking out on its own initiative some of the genuinely good people who are striving in their limited ways to preserve and disseminate the country's traditional arts or to promote modern trends?*

3.13 It is true that the National Akademis have constraints of resources. We have dealt with this aspect elsewhere, and have made suggestions to secure for them larger resources and a greater measure of autonomy in their utilization. The Akademis should work out efficient systems of sanctioning grants, in which their own initiative -- taken in association with the State Akademis and comparable institutions -- would match that of the people who are in need of assistance.

3.14 A point that was stressed by those who met this Committee was that the assistance extended by the Akademis should not be restricted to institutions, but must cover deserving individuals as well. The Sangeet Natak Akademi has no programme at present for giving grants to individuals. But the need for this has been recognized by the Akademi, which does have a proposal for offering assistance to traditional gurus, performing artistes, freelance scholars, field workers, etc. The Sahitya Akademi has a scheme of travel grants to authors for visiting linguistic regions other than their own. But the sums are inadequate, with a maximum limit of Rs. 3,000. The total commitments in the past three years were almost negligible, being Rs. 13,000 to Rs. 27,000 each year, divided between seven to nine authors. The Lalit Kala Akademi has recently started a programme of research grants for selected younger artists who utilize the studio facilities in its regional centres; but the grants are not substantial (being Rs. 1,000 p.m. for 12 months), and the annual expenditure on this account is only of the order of about Rs. 1.5 to 2 lakhs. We feel that the Akademis must re-orient their whole approach towards individuals. Grants for important research work would substantiate the Akademis' concern for promoting excellence in the arts.

3.15 The Government of India's Department of Culture offers scholarships to young workers in

different cultural fields, fellowships to outstanding artists in the performing, literary and plastic arts, and also financial assistance to distinguished persons who are in indigent circumstances. These grants were of the order of Rs. 30 lakhs in 1988-89.

3.16 As regards institutions, the Government sanctions substantial grants for buildings, celebration of centenaries, etc. It also disburses grants to meet expenses on salaries, theatre productions, seminars, symposia, research surveys, etc. In 1988-89, the outlay on the latter category was Rs. 70 Lakhs approximately, covering about 200 cases.

3.17 We feel that the Government must concern itself only with major grants for creating and maintaining infrastructure, or for very special ventures or occasions like special endowments, centenaries, etc. All research and promotional grants, whether offered to institutions or individuals, must be given by the Akademis. Provision should be made for this in the financial allocations to them. Moreover, even in exercising its powers, the Government must consult the concerned Akademi. This procedure will enhance the Akademis' stature in the cultural world and also ensure greater academic inputs in deciding the grants.

सत्यमेव जयते

3. General Councils

3.18 The National Akademis are at the centre of a vast panorama of artistic and literary activity, to which they are expected to provide stimulation and shape. To produce a dynamic impact on creativity, they need the involvement of many distinguished persons in the particular areas of their concerns at the policy-making as well as operational levels. The constitutions of the Akademis do recognize this. They provide for the inclusion of a large number of such persons in the General Councils, which are responsible for approving and overseeing all the projects and programmes of the Akademis. They are drawn from all parts of the country and include nominees of the States and Union Territories. Some are also elected by the General Councils to be members of the Executive Boards of the Akademis.

3.19 If the General Council is to provide direction and dynamism to an Akademi, it must meet frequently and spend enough time on its deliberations. But this has not been happening. The constitutions of the Sangeet Natak and Sahitya Akademis provide

that the General Council shall ordinarily meet once a year; in the case of the Lalit Kala Akademi, the prescribed norm is twice a year. In the past five years, the meetings of the General Councils have usually lasted only a single day. (On a couple of occasions, the sessions of the Sangeet Natak Akademi's General Council lasted two days). These meetings go through quite a large agenda -- reviewing all the programmes, sanctioning the budget resources and discussing other important matters.

3.20 One wonders how any serious and meaningful discussion can take place among the members in such a short span of time. There is a legitimate expectation that the General Councils should be thinking bodies, searching bodies, and ought not to be mechanically reduced to rubber-stamp organizations merely reflecting the federal nature of our polity. We recommend that this aspect may be considered carefully by the General Council of each Akademi, and guidelines framed as appropriate to its own specific requirements.

3.21 It would also be beneficial if the participation of this important assembly of distinguished persons is not restricted to a business meeting. Each Akademi should organize an important academic activity to coincide with the Council meeting.

3.22 In the following chapters we have made specific suggestions for streamlining the composition of the General Council of each Akademi, keeping in mind its special needs. An idea which is common to all of them is that the representative from each State or Union Territory should be a nominee of the corresponding Akademi (or equivalent institution) there. Only in the event of there being no such Akademi, the State Government or Union Territory Administration may make the nomination. One of the essential tasks of each National Akademi would be to identify equivalent institutions where there are no State level Akademis. Where the body in question is a composite one or has a different name, it should be decided whether it can be recognized as a State or Union Territory Akademi in the concerned field.

3.23 We also feel that the Fellows of each Akademi, being persons of the highest achievement, should be closely associated with its affairs, and must have representation on the General Council. We recommend that the functional heads of Akashvani and Doordarshan must invariably be represented in the General Councils, so as to foster greater interaction between the Akademis and these two mass

media which have such a direct impact on the culture of our people.

3.24 Another of our suggestions is that no person may be a member of the General Council of any Akademi for more than two *consecutive* terms. This will go some way in counteracting the impression that they are static and self-perpetuating institutions.

4. Chairpersons

3.25 There can be little questioning of the proposition that the Chairpersons of the Sangeet Natak Akademi, the Lalit Kala Akademi and the Sahitya Akademi should be persons of the highest eminence in the performing arts, the visual arts and literature respectively. The person and the position should add prestige to each other. It is, however, a little naive to think that creative eminence automatically endows a person with the qualities of leadership that an organization requires.

3.26 The effectiveness of an Akademi depends very largely on the quality of leadership which its head provides. He or she has to initiate ideas, involve people in their implementation, and win the confidence and co-operation of other cultural institutions. The Chairperson has also to ensure the smooth running of the organization. Therefore, while high accomplishment in the fine arts or literature is necessary, it is not a sufficient condition.

3.27 In the case of the Sahitya Akademi, it so happened that the first two Chairmen were Shri Jawaharlal Nehru and Dr. S. Radhakrishnan, who, while they lent enormous prestige to the Akademi, could not spare the time for providing day-to-day direction to its activities. Fortunately the Akademi had a very distinguished person as Secretary. The first Secretaries of the other two Akademis were also distinguished persons. This fact tended to create the impression that the Chairperson is only a titular head. In our view, this has been partly responsible for the bureaucratization of the functioning of the Akademis. Authority must reside where it belongs, namely the hands of the Chairpersons.

3.28 Those who take up the Chairmanship of the Akademis are likely to be preoccupied with their own creative work. It may not always be possible for them to set that work aside and devote themselves whole-time to the Akademi's business.

We submit that persons who accept the honour must also accept the obligations that go with it. They would owe it to the nation to do so.

3.29 Let this observation not be taken to suggest that we are finding fault with earlier or present Chairpersons of being lackadaisical or neglecting their duties. To quote just one instance, the kind of leadership that Smt. Kamaladevi Chattopadhyaya provided to the Sangeet Natak Akademi was exemplary. What we are pleading for are changes in organizational arrangements which will enable the Chairpersons of the Akademis to give of their best.

3.30 In the view that we are taking of the nature of the activities of the Akademis and the responsibilities of their Chairpersons, we recommend that the appointment should be on a wholetime basis. The person chosen should be able and willing to accept the appointment on this understanding. This alone can ensure steady direction and guidance of the work of the Akademis.

3.31 The present systems of appointment of Chairpersons are not uniform. The Chairperson of the Sangeet Natak Akademi is *appointed* by the President of India; in the Lalit Kala Akademi, the General Council submits a panel of three names to the President of India, who *appoints* the Chairperson; and the President of the Sahitya Akademi is *elected* by its General Council, based on the recommendation of the Executive Board. These differences are the result of the varying contexts in which the institutions evolved. While the elective process has the advantage of establishing a democratic practice, the method of nomination by Government has the advantage of facilitating dispassionate evaluation. In certain cases there is also a lack of synchronization between the term of the Chairman and that of the General Council, which does not conduce to rapport.

3.32 Having devoted some thought to this question, we are of the view that the ideal method for all the Akademis would be for the President of India to appoint a person chosen from a small panel drawn up by a Search Committee consisting of eminent persons, who can look for the right candidates in a systematic manner. We recommend the following procedure in the case of all the three Akademis: The Search Committee may consist of three members, one of whom shall be nominated by the General Council of the Akademi, while the President of India may nominate the other two members, one of whom shall be a past Chairperson/President of the same Akademi. The Committee might draw up a panel of three names (arranged in alphabetical order)

and submit it to the President of India, who might make the appointment.

3.33 In our view such a procedure is likely to facilitate the identification of distinguished persons, who, if appointed, could be expected to spare adequate time and energy for the affairs of the Akademi. The process of selection must commence at least six months before the expiry of the term of the General Council, and completed well in time for the new incumbent to be able to preside over the first meeting of the next General Council, their terms being identically specified. We also recommend that no person may be the Chairperson/President of an Akademi for more than two *consecutive* terms.

3.34 There are certain disparities in the facilities which are being provided for the heads of the Akademis. The President of the Sahitya Akademi does not even have an office room. We would recommend that the Chairperson/President must be provided with an office and personal staff commensurate with his high responsibilities. He must also be offered remuneration and perquisites including official transport and a house in the Capital with a telephone. The Chairperson should be given the status of a Minister of State.

3.35 In this context, we also note that there are wide disparities between the facilities and perquisites available to the persons who are elected by the General Council as Vice-Chairperson/Vice-President. We recommend that these should be adequate in all cases.

5. Cultural Infrastructure

3.36 What kind of soil do the Akademis have for planting the seeds of excellence? What encouragement can they give if artists do not have facilities to produce paintings or sculptures, and space to exhibit them; if musicians, dancers and theatre groups do not have a place to rehearse and perform; or if persons with a sholarly bent of mind do not have easy access to a good library? These are questions which arose constantly in our mind as we went round the country observing the cultural scene. Everywhere, in big cities and small alike, we heard people complain about the absence of adequate infrastructural facilities.

3.37 If it is considered worth while to spend public funds on creating and maintaining the National Akademis and their counterparts in the States, it would be equally worth while, in our

opinion, to invest public funds in creating a physical environment in which artistic pursuits become easier and more rewarding. The Bharat Bhavan in Bhopal is a notable endeavour to create a place where different visual and performing arts can flourish under a common roof. There can be differences in the model adopted in different places, or the scale; but the availablity of basic facilities, even in small towns, will go a long way to generate more fruitful activities in the artistic field, enhancing the excellence of local traditions as well as innovative arts.

3.38 We should like to see the construction of more centres which provide space for rehearsals and performance; studio and workshop facilities for painting, sculpture, printmaking, ceramics, etc.; a sales counter which supplies subsidized art materials and is also an outlet for the publications of the National and State Akademis; and a place where artists can get together. The creation and maintenance of such facilities can be the common concern of the Central and State Akademis, supported by the respective Governments, and of the recently-created Zonal Cultural Centres. Municipalities and urban corporations could also be associated with such efforts. In our view, this would be one of the most effective ways of translating into practice the meaning of the word 'networking' used in the terms of reference of this Committee.

3.39 The Government of India and the Governments of the States and the Union Territories might get together and have a serious exchange of views on this important subject. What is required is a perspective plan which could stretch over ten years or more if necessary, with adequate support from public funds. The Government of India should set aside a substantial amount for such development over a period of time, and the States should make matching contributions. This will render a greater service to the arts than the festivals and *utsavs* on which large sums are expended. We hope that in the course of a well-defined time frame there will be such a centre in every district of the country.

3.40 There would appear to be scope for associating industrial and commercial concerns also in such ventures. Many persons who met this Committee suggested that their involvement could take the form of creating infrastructural facilities for theatre, art galleries, etc. Already some of the leading business houses have individually taken interest in promoting art and culture in different ways. The National Centre for Performing Arts in Bombay and the Sangeet Research Academy in Calcutta

are examples of creative endeavour. Such initiatives could be channeled on a larger scale within the framework of planned development of cultural infrastructure.

3.41 The Chairman of this Committee wrote to a number of distinguished industrialists seeking their views on how one could sustain, on a continuing basis, an organized involvement of Indian industry, trade and commerce in the field of art and culture, and enquiring whether one could envisage the creation of a National Endowment Fund for the Arts. Their response by and large was positive. Quite naturally, private enterprises would expect to receive a return in the form of tax reliefs for their contributions, or perhaps have specific projects named after them. It would, in our opinion, be worth while for the Government to explore how far these ideas can be implemented, for the creation of enduring facilities for the arts.

6. Zonal Cultural Centres

3.42 In 1985-86 the Government of India conceived a scheme for setting up Zonal Centres of Culture. It was incorporated in the Seventh Plan. Five such Centres were set up in 1985-86, and two more in 1986-87. These cover the entire country, with four to eight States/Union Territories participating in the activities of each Zonal Centre. Seven States are associated with two Centres each, and one State with three Centres. Details are shown in *Appendix-4*.

3.43 The specific objectives of the Zonal Centres, as spelt out in their memoranda of association, are common. These are, mainly, to preserve, innovate and promote the projection and dissemination of arts in the concerned zone; to develop and promote their rich diversity; to encourage folk and tribal arts and aid the preservation of vanishing art forms. The Centres are to encourage the involvement of youth in creative cultural communication, and lay special emphasis on the linkages among different areas and their contribution to Indian culture. Every Centre is expected to develop a cultural complex including exhibition galleries, auditoria, cultural parks, musical archives, etc.

3.44 Initially the Government of India envisaged making a grant of Rs. 5 crore to each of the Zonal Centres towards equipment and infrastructure including buildings. The Centres' activities were to be financed from the interest accruing from a

corpus fund, built out of contributions received from the States. Subsequently it was decided that part of the Government of India's contribution could also be utilized for building up the corpus fund. The land required by each Centre is provided free of cost by the State in which its office is located.

3.45 The Government of India has released its promised contribution in instalments during the last five years. Each Centre has also received between Rs. 3 to 5 crore approximately from various States. Thus the total outlay of the Central and State Governments has so far been around Rs. 8 to 10 crore for each Centre. In addition, the Government of India has also made other specific grants for the Centres' participation in inter-zonal cultural festivals initiated by it.

3.46 The pattern of expenditure incurred by the Centres so far is shown in *Appendix-5*. Except in the case of the North-East Zonal Centre, the proportion of expenditure on the creation of assets is low in relation to the amounts spent on impresario activities.

3.47 Each Zonal Centre has a Governing Body, whose Chairman is the Governor of the State where the headquarters are situated. Each participant State or Union Territory is represented by its Minister and/or the seniormost official dealing with cultural affairs. The Chairmen of the Sangeet Natak and Lalit Kala Akademis and the President of the Sahitya Akademi are members of the Governing Body of every Zonal Centre; so are the Union Minister of State for Education and Culture and the Secretary of the Department of Culture in the Government of India. The Governing Bodies would appear to be too large for their purpose, which may need review.

3.48 The goals of the Zonal Cultural Centres are akin to some of the purposes for which the National Akademis as well as their counterparts in the States/Union Territories have been established. An impression which emerged during our discussions in various parts of the country was that the Zonal Centres by and large had been functioning on their own, and had not generally sought or established any close links with the Akademis at the State level. With their much larger resources, they would seem to be creating an unhelpful contrast with the public-funded cultural institutions in the States and even the National Akademis. This situation needs to be remedied.

3.49 Apart from taking part in inter-zonal cultural festivals organized by the Government of India, the Zonal Cultural Centres have been generating a great spurt of folk and tribal performances in urban locations. It is doubtful whether such constant urban parading of the art forms will be good for those art forms. The adverse effects of the proliferation of performances organized by Government departments and public-funded institutions are discussed in Section 7 of Chapter 6, relating to the Sangeet Natak Akademi.

3.50 We cannot help feeling that the formation of the Zonal Cultural Centres was not well thought out. We wonder if the existence of institutions at the Centre for promoting similar activities and the provision for corresponding institutions in the States were taken note of when the Zonal Centres were set up. The possibility of duplication of efforts, or even of the institutions working at cross purposes, seems to have been ignored. Even more surprising is the size of the sums of money provided for them as compared to the National Akademis. Whatever amount of money the Government of India is willing to make available for cultural activities should, one would consider, be distributed equitably among the organizations it sets up for the purpose. In the context of the limited resources available for the more serious programmes of the National Akademis, the funds provided for these new institutions are indeed more than generous.

3.51 The Zonal Centres have all been registered as societies, and they have built up a reliable financial corpus. They have become entities which have already made their presence felt. We are not questioning their right to exist. What we suggest is that a substantial portion of the resources available to them may be set aside for the creation of infrastructural facilities for cultural activities, such as space for rehearsal small open-air theatres, art galleries, etc., in district headquarters or even smaller towns. (We have discussed the planned development of cultural infrastructure in the preceding section of this chapter). Another major task they should take up is documentation and dissemination of authentic folk art forms, which should be undertaken in close association with the Akademis at the national and State levels. The preservation of vanishing art forms is an area where useful work can be done. The Zonal Centres must be sensitive to the need to cause the least disturbance among the folk and tribal population in their efforts of promotion.

3.52 We wish to make it clear that we do not subscribe to the concept of a single channel of support for art. For art to flourish there must be a multiplicity of sources of encouragement. Yet when we plead for better husbanding and optimal utilization of public funds which are being spent on art, it is because certain tasks of creating the essential infrastructure have been neglected all these years. These should not be delayed any longer. We wish to declare unmistakably that we are for less and not more State control of art. We want art programmes to be administered by artists and not by bureaucrats.

7. Culture and Education

3.53 The cultural dimension of education is quite obvious, but surprisingly one often tends to lose sight of it. In reality, our schools and colleges, indeed our entire system of education, are not geared to the task of promoting the spontaneous assimilation of the right kind of cultural values by young people.

3.54 The National Policy on Education, formulated by the Government of India in 1986, rightly declares as follows:

> "The existing schism between the formal system of education and the country's rich and varied cultural traditions needs to be bridged. The preoccupation with modern technologies cannot be allowed to sever our new generations from the roots in India's history and culture... Education can and must bring about the fine synthesis between change-oriented technologies and the country's continuity of cultural tradition.
>
> The curricula and processes of education will be enriched by cultural content in as many manifestations as possible. Children will be enabled to develop sensitivity to beauty, harmony and refinement... The role of old masters, who train pupils through traditional modes, will be supported and recognized.
>
> Linkages will be established between the university system and institutions of higher learning in art, archaeology, oriental studies, etc. Due attention will be paid to the specialized disciplines of fine arts, museology, folklore, etc. Teaching, training and research in these disciplines will be strengthened so as to replenish specialized manpower in them."

3.55 In 1979 the Government of India had set up an autonomous body called the Centre for Cultural Resources and Training. Situated in the Capital, it has been organizing a variety of in-service teacher training programmes, to enable teachers from different regions to share knowledge of their culture with others, and to become better equipped to deal with the cultural aspects of education. It organizes orientation and refresher courses, seminars, workshops, etc., and also produces 'cultural kits' consisting of audio-visual material covering literature, visual and performing arts and architecture. It has a scheme of cultural talent search scholarships.

3.56 While the objectives of the CCRT are praiseworthy, in practice its activity is seen to be a very marginal one. In 1988-89, for example, the number of teachers trained was only about 2,300, and the number of cultural kits issued was less than 400. The total number of teachers trained and kits issued so far is around 15,000 and 4,000 respectively, whereas there are more than 5.3 lakh primary schools and over 2 lakh middle, secondary or higher secondary schools in the country.

3.57 This organization has now been entrusted with the task of developing pilot projects for the implementation of the National Policy on Education. It is the nodal agency for five specific schemes envisaged by the Government of India -- namely production of cultural resources and software for education, introduction of the cultural component of education in schools, assistance to State and Central Institutes for the preparation of model studies and cultural software, studies in value-oriented education, and setting up evaluation studies.

3.58 We are of the view that the purpose of establishing the most effective links between education and culture cannot be achieved unless there is an integrated perspective at every level in the educational system, starting with the primary schools and continuing into the university set-up. In relevant chapters of this Report we have offered specific suggestions insofar as the National Akademis are concerned with this objective. This Committee had the advantage of studying a document titled 'National Policy on Education -- A programme of Action' (November 1986). At pp. 169-176, there is delineated a plan on relating education to culture. The NCERT, the

CCRT and the UGC have been assigned specific roles. The Committee, however, has not been able to find out whether the actual resources allocated to the ambitious programme would make a meaningful impact on the lakhs of primary schools spread throughout the length and breadth of our country.

3.59 Although the new education policy pays homage to Culture, it is necessary that an institution like the Central Advisory Board of Education actively promotes the vital linkages between education and culture. If for achieving such an end the constitution of the CABE requires any changes, these should be carried out. Moreover, such integration, one should imagine, must be reflected first of all in the Government's own set-up. But what one sees in reality is a growing dichotomy between education and culture as subjects of Government's concern. In several States, as at the Centre, a separate Department of Culture has been created (*vide Appendix-6*). This is considered to be a virtue, and reported as an achievement. We cannot endorse the practice in some States of tagging on Culture to Information, Public Relations or Tourism, as if culture were mere packaging to deliver publicity material or to attract foreign exchange. On the contrary, we would earnestly urge that matters relating to education and culture ought to be looked after by the same department of Government, both at the Centre and in the States.

8. Staff of the Institutions

3.60 With the increasing activities of the National Akademis, there has naturally been a progressive growth of their staff. The pattern of such growth since 1972, and the proportion of the staff salaries to the total expenditure of each institution in 1984-85 and 1988-89 are shown in *Appendices 7 and 8*. The staff strength of the Sangeet Natak Akademi has doubled since 1972, that of the Lalit Kala Akademi has trebled, and in the case of the Sahitya Akademi it has increased by 133 %. Between 1982 and 1989, we note that the staff strength has grown by 33 % in the Sangeet Natak Akademi, 58 % in the Lalit Kala Akademi, and 59 % in the Sahitya Akademi. Staff salaries accounted for 16 % of the Sangeet Natak Akademi's expenditure in 1988-89. It was 24 % in the case of the Lalit Kala Akademi, and 32 % in the case of the Sahitya Akademi.

3.61 In the case of the National School of Drama, the staff strength has gone up by four times since 1972, and has increased by 36 % since 1982.

Salaries accounted for 35 % of the School's expenditure in 1988-89. The strength of the teaching faculty has, however, not grown to the required extent. The question whether the administrative staff is excessive needs examination.

3.62 We recommend that all the institutions may undertake an intensive work study under expert guidance, as a step towards optimal utilization of the existing strength. Any future additions to the staff must be made with the utmost discretion and only for unavoidable reasons.

3.63 There are certain disparities in the salary scales of comparable staff in the three Akademis, starting with their Secretaries. Details of these are shown in *Appendix 9*. We recommend that the status and pay scale of the three Secretaries should be identical, and equal to that of a Professor in the universities. As regards the other staff, we recommend that the three Akademis and the National School of Drama may, by mutual consultation, bring a measure of parity between staff with comparable functions. Technical personnel who have no normal avenues for promotion may be brought under a scheme of assessment and advancement to higher grades, as in the case of technical staff in autonomous bodies in the field of science and technology. These aspects may be studied in depth, and appropriate decisions taken.

3.64 There are, in each Akademi and in the National School of Drama, functionaries who are efficient and sensitive to the requirements of their jobs. But there are also many persons among the staff who appear to lack the knowledge, training or background necessary for performing their tasks with understanding, initiative and sensitivity. We recommend that there should be effective programmes for training and re-training the staff in all the institutions.

9. Finance & Autonomy

3.65 In the total scheme of the Government of India's expenditure, the share of cultural activities is a marginal one. In the first year of the Seventh Plan (1985-86), the expenditure on art and culture was about Rs. 50 crore, as compared to an allocation of about Rs. 540 crore for education, and a budget of around Rs. 49,600 crore for the Government as a whole. Thus the proportion of the outlay on culture to the total expenditure of the Government was only one-tenth of one per

cent. In the penultimate year of the Seventh Plan (1988-89), the corresponding figures were approximately Rs. 135 crore for art and culture, and Rs. 1604 crore for education, out of a total expenditure of around Rs. 74,900 crore. The proportion of the first to the last mentioned was 0.18 per cent. (*vide Appendix 10*).

3.66 The expenditure of all the States put together on art and culture in 1988-89 was Rs. 105 crore only. The proportion of this to the total Governmental expenditure in each State was also very small, being less than half of one per cent in most cases. (*vide Appendices 11 and 12*).

3.67 The Union Government's expenditure of about Rs. 135 crore on art and culture in 1988-89 includes the outlay on museums, public libraries, Archaeological and Anthropological Surveys, the National Archives, and promotional activities including cultural festivals and the recently-created Zonal Cultural Centres. The expenditure of the three National Akademis aggregated to about Rs. 5.4 crore in 1988-89, or a little less than four per cent of the total culture budget. During the same year, the expenditure of the National School of Drama was Rs. 1.15 crore. Institution-wise details are shown in *Appendix 13*.

3.68 If the National Akademis are to make a forceful impact on the cultural life of the country, they must vastly increase the scope of the financial support they are extending to institutions and individuals all over the country, and must undertake more extensive research, documentation and publication projects. We have also recommended elsewhere that they must initiate schemes for implementing some of their projects through the agency of their counterparts in the States and Union Territories, funding such activities to the extent necessary. All this would require substantial augmentation of the present outlays. We recommend that much larger resources may be made available to the three Akademis in future.

3.69 We also feel that the Akademis should have full freedom to utilize the available resources. The Khosla Committee (1972) had pleaded for the creation of a cultural fund, to free the Akademis from the financial constraints imposed by the annual budgets. We agree with this view in principle, and recommend that each Akademi may be paid a lump sum grant every year, to be indexed for inflation and also allowing for a progressive increase in activities. This will be paid into a

separate fund in the case of each Akademi, and all its receipts will also go into it. Each Akademi will prepare its own budget every year, and will have full freedom to incur expenditure from its fund subject to its own approved procedures. There should be no need at all for the budget proposals to come to Government for approval formally or even informally. The annual Reports of the Akademis will provide Government with the basis for judging their effectiveness and performance. We would stress that *in each institution there should be a well-devised system of periodic internal review, not only of its financial transactions but of its performance as a whole.*

3.70 At present the Financial Adviser of each Akademi is an officer of the Department of Culture, nominated by Government to be a member of its General Council. These officers have their own normal work to do, and participate in the Akademi's business only marginally. We recommend that in all the Akademis the Financial Adviser should be a full-time functionary, appointed by the Akademi and answerable to its General Council. He shall be a member of the Executive Board, and the Chairperson of the Finance Committee. He may preferably be a senior enough financial officer of the Government of India or of the Public Sector, whose services can be borrowed on the basis of deputation for a specified term not exceeding five years. The level at which such an officer should be in the Government set-up may be decided by the three Akademis on a uniform basis in mutual consultation. The Financial Adviser of the Government of India's Department of Culture should be a member of the Governing Council.

3.71 These suggestions would require certain changes in the constitution of the Finance Committee in each Akademi. The present composition of these Committees, prescribed in the constitutions of the Akademis, is shown in *Appendix-14.*

3.72 In the case of all Akademis, two members of the Finance Committee are representatives of the General Council. The Executive Board nominates one member; in the case of the Sangeet Natak Akademi the constitution provides that he must be a representative of the Board, elected by it from its own members; the constitution of the Sahitya Akademi provides that he need not necessarily be from among the members of the General Council; and that of the Lalit Kala Akademi is silent on this point.

3.73 The Government of India nominates one member of each Finance Committee. In the Sangeet Natak Akademi, the selection must be from among the Government's nominees in the General Council; but in the other two organizations it need not necessarily be so. The Financial Adviser of each Akademi is on its Finance Committee, and, in the case of the Sangeet Natak and Lalit Kala Akademis, is its Chairperson. The Finance Committee of the Sahitya Akademi elects its own Chairperson (at present the Vice-President of the Akademi).

3.74 We recommend that in all cases the nominees of the General Council and the Executive Board must be from among the members of the nominating body, and the Government's nominee must be from among its nominees to the General Council (as at present prescribed in the Sangeet Natak Akademi). The Financial Adviser in each case must be the Chairperson of the Finance Committee.

3.75 Each of the Akademis is an autonomous body, registered under the Registration of Societies Act, 1860. Complete freedom to utilize its resources in the best manner formulated by it, and the accountability of the institution to the Government and to the public for the results produced by it, are the basic tests of autonomy. Therefore, apart from recommending that the budgetary and structural changes suggested above may be incorporated in the constitutions of the Akademis, we would urge that there should be no day-to-day intervention of the Government in their affairs.

10. Other Aspects

3.76 *Research*. A common objective of all the three National Akademis is to promote research. Our impression is that enough has not been accomplished by any of the Akademis in this direction. We have examined this aspect separately in the chapter relating to each of them. The Akademis have not so far succeeded even in building up a comprehensive and reliable data base regarding important institutions and individuals actively engaged in cultural pursuits in the country. The Akademis should accord higher priority to the support of purposeful research work undertaken by other institutions or individuals.

3.77 *Cultivation of Taste*. It is the responsibility of the National Akademis to foster a taste for the fine arts and literature among the people at large.

With the pace of modern life and the incessant bombardment of television, there has been (and continue to be) a progressive decline in reading habits and the appreciation of the classical and traditional arts. Countering this clearly lies within the province of the National Akademis. We are not overlooking the positive contributions which the electronic media can make towards fostering a good taste for the arts and literature, and promoting excellence in cultural endeavours. In fact, the radio has played a very important role in this country in developing a nation-wide awareness of the riches of our Northern and Southern systems of classical music. Television is yet to develop effective techniques of presenting the performing arts. Specific points concerning the possible areas of co-operation between the Akademis or the National School of Drama and the electronic media are discussed separately in the chapters that follow. The need to give representation to Akashvani and Doordarshan on the General Councils of the Akademis has also been mentioned.

3.78 The books and journals brought out by the Akademis must have the finest production values. Their archival material, including recordings and art collections, must be made easily accessible to the public. This aspect is discussed in the chapters relating to each Akademi.

3.79 *Licensing of Performances*. We would like to make a point about dramatic performances. Theatre activity is generally nourished by the National Theatre of the country, professional theatre groups of different kinds and a variety of amateur organizations. These have to be encouraged in every way. One of the relics of British rule in our country is the statutory imperative of a licence from the police and the magistracy to enact dramatic performances, the issue of which is preceded by a scrutiny of the script. This amounts to pre-censorship which has no place in our democracy and must go. We recommend accordingly. In quite a few States in India, dramatic performances do not enjoy exemption from entertainment tax. We strongly recommend that except on tickets exceeding fifty rupees, there should be exemption from entertainment tax.

3.80 *The Indian Council for Cultural Relations*. The Khosla Committee had been asked to review the activities of the Indian Council for Cultural Relations as well. Our terms of reference do not specifically cover the ICCR, but in reviewing the linkages between organizations in the field of art

and culture, we have a couple of observations to make on the programmes of that Council. Its legitimate role is to handle cultural exchanges between India and other countries. One aspect of this pertains to the receiving of musicians, dancers and theatre groups from other countries and arranging further performances in India, as well as sending out our artists to countries with which we have Cultural Exchange Programmes. In recent years we have found the ICCR organizing concerts and shows of Indian artists within the country. We are constrained to observe that this is not the legitimate task of that institution. Any organization of performances in Delhi or elsewhere in the country on a special basis, distinct from commercial performances, should be properly the responsibility of the Sangeet Natak Akademi or similar institutions.

3.81 *The Indira Gandhi National Centre for the Arts*. This institution was inaugurated in 1985, and registered as a Trust in 1987. Its sources of funding include UNESCO, Ford Foundation, UNDP etc., apart from the Government of India.

3.82 The Centre is conceived as a comprehensive agency for rediscovering the interdependence of all the arts and their relationship with nature, social structure and cosmology. Science and humanities are also covered. It is visualized more as a national institute for fundamental research in humanities than as a mere Centre for the Arts. The fundamental approach is both multi-disciplinary and inter-disciplinary.

3.83 The Centre has already done a good deal of work in microfilming well-known collections of rare books and manuscripts from all over the country. Besides ensuring the preservation of these, it makes available to scholars at one place invaluable works of reference for study and research. It has also secured collections of old and historical photographs. Some of the spheres of activity of the Centre are related to those of the Akademis; in regard to these, it is necessary to ensure co-operation and co-ordinated endeavour. Their work should be mutually complementary. In view of this it would be desirable to provide representation for this Centre, through its Member-Secretary, on the General Councils of all the three Akademis.

3.84 *'Networking' and Co-operation*. Our terms of reference enjoin us "to make recommendations on the role and functioning of the three Akademis and the

National School of Drama as apex national institutions in their respective spheres, and suggest steps, *inter alia*, for their networking with similar State/Central bodies and other cultural institutions of eminence in the country" A common thread which runs through our Report is the thought that these institutions, in order to fulfil their national objectives, should actively involve other cultural institutions, particularly those which are supported by public funding at the national and State levels, in their activities. Unless they do so in a dynamic and imaginative way, they can hardly hope to reach out to the people everywhere.

3.85 There are many activities which can be undertaken more effectively at the local level. The National Akademis can organize, and fund partially or fully, schemes which can be implemented by sister institutions in the States. But the approach should be one of *co-operation*, and not of *'networking'*. For the latter expression implies common control, just as the expression *'apex institution'* is suggestive of a pyramidal or hierarchic structure and an element of subordination. We do not visualize a subordinate role for the State cultural institutions. They are as autonomous as the National Akademis. What is really required is a sensitive rapport between the two sets.

3.86 *Scrutiny by Government and Parliament*. The general tenor of our recommendations is that almost the whole of Governmental support to activities in the fields of Sahitya, Sangeeta, Natak and Lalit Kala should be channeled through the Akademis. It is essential, however, to ensure that this does not develop into exercise of patronage of any kind, either by Government or by the Akademis themselves.

3.87 In our democratic set-up, Government is responsible to Parliament. In the discharge of its responsibilities in this regard, Parliament scrutinizes Government's activities through questions, discussions and examinations by committees. Government and the Akademis can derive the maximum benefit from the twin concepts of accountability and institutional freedom if such scrutiny concentrates on broad issues of policies, programmes and initiatives.

3.88 *Fellows of the Akademis*. In the Sangeet Natak Akademi, a purse of Rs. 25,000 accompanies the conferment of its Fellowship on a distinguished person. The same practice may be adopted by the other two Akademis also.

Chapter 4

SAHITYA AKADEMI

4.1 The Sahitya Akademi was inaugurated in 1954, and registered as an autonomous society in 1956. The broad objective of the Government of India in setting up the Akademi, as stated in the concerned resolution, was "to establish a national organization to work actively for the development of Indian letters and to set high literary standards, to foster and co-ordinate literary activities in all the Indian languages, and to promote through them all the cultural unity of the country".

4.2 The Akademi's specific objectives are set out in its constitution *(vide Appendix-2)*. Its activities extend to all the fifteen languages enumerated in the Constitution of India and seven others recognized by it for this purpose, as shown in *Appendix 15*.

4.3 In Chapter 3 we have dealt with certain issues which are common to all the three National Akademis. In the present chapter we cover topics which are specific to the Sahitya Akademi. Inevitably, however, there will be some overlap.

1. Literary Awards

4.4 Grant of awards to literary works in each of the twenty-two recognized languages is one of the major activities of the Sahitya Akademi. In the course of this review we heard a great deal of dissatisfaction expressed about these annual awards. The dissatisfaction in itself is a tribute to the importance attached to the awards by the literary world. We formed the impression that certain important corrections to the existing procedure of selecting the award-winning works might help to reduce the discontent. We are aware that no system, however ingeniously devised, will be universally satisfactory.

4.5 From the beginning the Akademi itself has been acutely sensitive to this issue. It has had the mechanism reviewed repeatedly by eminent personalities. From 1959 to 1978, as many as six different committees reviewed the system. They were chaired respectively by Dr. C.D. Deshmukh, Shri K.G. Saiyadain, Dr. Zakir Husain, Prof. K.R. Srinivasa Iyengar (twice) and Prof. V.K. Gokak, and had several distinguished literary figures as

members. As a result, the Akademi has made earnest attempts to establish certain criteria for narrowing down the choice of books and for evaluating the relative merits of those which figure on the short lists. Even so there seems to be scope for improvement in the procedure adopted.

4.6 The criteria governing these awards are simple. Every year, in each of the twenty-two languages recognized by the Akademi, an award of Rs. 25,000 is given to the book which is judged to be the most outstanding literary work published in that language in the three preceding years. Posthumous works are also eligible if they are published within three years of the author's death. Translations, anthologies, abridgements, edited or annotated works, incomplete books and treatises prepared for a university degree are not to be considered; so also books written by persons who are Fellows of the Sahitya Akademi or members of its Executive Board. No author can receive the award on more than one occasion.

4.7 The present procedure is as follows: To begin with, the Akademi prepares a ground list of deserving books, incorporating the titles obtained from one expert for each language (two experts in the case of Sanskrit, representing the North and the South), and any titles that might be suggested by the literary associations recognized by the Akademi. This list is referred to twenty-five persons figuring in a preliminary panel. Each of them is requested to suggest independently not more than five books, either drawn from the list or including other books of his own choice. All the members of the Akademi's Advisory Board for the concerned language other than its Convenor are invariably included among this set of persons. The titles suggested by those who respond are placed in a short list which is sent back to the preliminary referees, each of whom is now invited to recommend a single book. The names of the individuals consulted up to this stage (other than the Advisory Board members) are not revealed to the public.

4.8 In the next stage, the final recommendations received from the persons who have thus screened the books are referred to three final Readers, each of whom is invited separately to make a studied evaluation and arrange the titles in the order of merit, supporting the choice with detailed comments. The member representing the language in the Akademi's Executive Board (who is also the Convenor of the concerned Language Advisory Board) is always one of the Readers.

4.9 In the concluding stage these findings are considered by the Executive Board, which determines the priorities on the basis of the preferences given by the Readers. Where two out of these three Readers give any book their first preference and the third does not consider it unworthy of the award, the issue is settled automatically. But where any conflicting pattern emerges, the Executive Board considers the detailed opinions of the Readers and takes its own decision. Since 1981, the names of the Readers are announced at the time of declaring the awards.

4.10 It may be noted here that for deciding who shall be the expert preparing the initial ground list, the Secretariat of the Akademi requests every member of the concerned Language Advisory Board to suggest at least ten names of literary critics, librarians or research scholars who are actively watching the current literary scene. Similarly, each of the Advisory Board members is invited to suggest twenty-five names of eminent writers, scholars or critics for the preliminary panel, and also ten names of distinguished authors, critics or teachers for the panel of final Readers.

4.11 The procedure of preliminary screening by a set of competent persons, detailed evaluation by three final Readers, and consideration by the Executive Board has been followed since 1959, consequent on the Deshmukh Committee's report. Subsequently the preliminary panel was enlarged, the criteria governing the eligibility of books were spelt out more clearly, and the idea of preparing an initial ground list of deserving books in consultation with an expert and recognized literary associations was introduced. Nevertheless, even such carefully conceived safeguards fail to create full satisfaction.

4.12 The reason, to our mind, has something to do with the unhappiness which exists in literary circles all over the country about the Sahitya Akademi's overall functioning. The structuring of the Akademi's governing, executive and advisory forums envisages the association of many eminent persons in the fields of language and literature. Yet the impression is created that there is a concentration of power in the hands of certain groups or individuals. Moreover, the literary associations recognized by the Sahitya Akademi, which have an important role to play in the initial stage of preparing the ground list, are not always fully representative of some of the literatures. This aspect is discussed in Section 6 of this chapter.

4.13 It is our considered view that the awards should be decided not by the Executive Board, but by the Readers themselves. At present the Readers give their final evaluation separately, and the Executive Board collates and interprets their opinions, and gives its verdict in the case of all twenty-two languages. Since each member of the Executive Board is not likely to be familiar with most of the languages, in effect the Board is likely to be influenced by the opinion of the member representing a particular language. This would give him a decisive voice, strengthening the impression that there is a concentration of decision-making power.

4.14 We believe that the the right forum for judgement should be a jury of three eminent persons in each literature. They should sit together and come to a joint decision. If there is no unanimity in their choice, the opinion of the majority of the members should prevail. The jury must prepare a citation, setting out why they consider a book worthy of the prize. Once their verdict is given, the Akademi should abide by it. In order to enhance the credibility of the system, members of the Executive Board may not be included in the jury. At least one member of the jury must be a Fellow of the Akademi or an author who had won a Sahitya Akademi award in the past. As in the case of the Readers at present, the names of the jury members should be announced at the time of declaring the awards, and their citation published. If there is total disagreement among the members of the jury in any language, the award should be withheld that year, and the reason announced.

4.15 We also feel that the Language Advisory Boards -- regarding the status, functions and constitution of which we have made appropriate recommendations in Section 5 of this chapter -- may be closely associated with the process of initial selection. It is true that even now the members of the Advisory Boards are consulted individually in the matter of nominating the expert who helps in the preparation of the ground list, and drawing up the preliminary panel of judges as well as the final panel of Readers, and they are also invariably included among the twenty-five persons who screen the ground list. But what we envisage is a role for the Language Advisory Boards as consultant bodies in the context of the awards, extending to the preparation of the ground list as well as its screening.

4.16 Before any changes are implemented, we feel that it would be desirable to organize an intensive discussion on the issue -- so that the community of

authors themselves, through a free and frank exchange of views, can evolve a system which is likely to gain general acceptance all over the country. We recommend that the Sahitya Akademi may take the initiative to organize a national symposium on the subject, inviting distinguished literary persons to participate, and place before them the suggestions of this Committee. Based on the views emerging in these deliberations, the General Council may frame a fresh set of regulations.

4.17 In our encounters with literary personalities in various parts of the country, we came across the view that the practice of considering only books published in the preceding three years for the awards was too restrictive. This had resulted in some very eminent authors being overlooked, especially in those languages which are blessed with the problem of plenty. The question has been asked: Should the award be for a book or an author? Should it be for a work published in the preceding few years or a person who has contributed to a literature over a lifetime? Our answer is *both*. We recommend the institution of an additional award in each language, to be given periodically (at intervals which can be decided) to a distinguished writer in each of the recognized languages on the basis of his or her total contribution to the literature in that language, without reference to any specific work. The monetary value attached to these awards may be the same as for the awards given for individual works. The procedures of short-listing and selection may also be devised more or less on similar lines, and the jury could be a common one or different; these points could be discussed in the symposium which we have suggested.

4.18 The additional financial outlay that would be necessary to introduce such a category of awards would be fully justified, as it is likely to set right any imbalance which the present system might have caused or may cause in future. As things stand now, there is the very real risk that outstanding service to a literature may be overlooked because an author's individual works do not get the award in preference to some other works during particular years. We do expect that the Sahitya Akademi should be actively vigilant, and must have a system which will not allow deserving writers to reach the fag end of their life without its recognition.

4.19 The objective of the Sahitya Akademi, as defined in its own constitution, is "to award prizes and distinctions and give recognition to individual writers for outstanding work". The

juries must apply the most exacting standards. If no book or author in any given language comes up to the mark in any given year, no prize need be awarded. Even now such a principle does exist; but in practice, since 1981 there has not been a single instance of the award having been withheld in any language. There seems to be a view that the awards may be given as a measure of language development even if the literary output in a given language in a particular year is not of a very high standard. We wish to stress that the awards are meant for promoting excellence in *literature*, and not merely to encourage the *development of languages*.

4.20 When the Sahitya Akademi first instituted its awards, there were not many literary awards and prizes. Today there is no shortage of such honours. Various States and Union Territories and the Akademis set up by them, and other institutions too, bestow prizes of different categories or denominations on writers. An illustrative list of such awards is given in *Appendix 16*. But the community of writers attaches special importance to the awards of the Sahitya Akademi, although the monetary benefit they carry does not match that of some other prizes. This is so in spite of recurring controversies, which is a measure of the inner strength and vitality that the institution happens to possess. It is therefore all the more important that the Akademi should make a conscious endeavour to ensure that its prestigious awards are hallmarks of the highest quality.

2. Translation

4.21 From the earliest times, translations have played a great role in building up the world's cultural heritage. It is through translation, re-telling and adaptation that the great works of the different civilizations have been known to people elsewhere. Without them the great religions would not have spread, and epics and classics would not have transcended national boundaries. In our own country, translations from Bankim Chandra Chatterji and Hari Narayan Apte in the last century contributed a great deal to stimulate literary creation in other literatures. Translations from Tilak, Gandhi and Nehru, Tagore, Iqbal and Prem Chand inspired the urge for freedom and nationhood. Only a few can read masterpieces in the languages in which they were originally created. But the translator brings these works to the very doorsteps of willing homes.

4.22 The good translator is something of an evangelist. He is motivated primarily by the desire to share a moral or aesthetic experience with others. There is an Italian saying which calls a translator a traitor, inasmuch as he never can do full justice to the original. Translation of poetry particularly bristles with problems. "Can you translate music?" Voltaire asked, in this connection. Dealing with the subject, Edmund Wilson has pointed out that the best translations of poetry have been achieved by persons who are poets themselves, and where they "depart most widely from the original". He cites the Rubaiyat as an example. In our own country, we know how the Ramayana and the Mahabharata have been retold by great poets in all the Indian languages. These works stand as classics in their own right, and not just as translations of Valmiki and Vyasa.

4.23 One of the objectives of the Sahitya Akademi, as defined in its constitution, is "to encourage or to arrange translations of literary works from one Indian language into others and also from non-Indian languages into Indian languages and *vice versa*". In practice, the Akademi has not greatly concerned itself with translations to and from foreign languages. Translation among the twenty-two Indian languages recognized by the Sahitya Akademi is no easy task. Since 1954 till now, the Akademi has, either directly or through other publishers, got 263 books translated among Indian languages.

4.24 The view has often been expressed, in the Akademi's General Council meetings and by witnesses before us, that books which have been given the Akademi's awards should be translated. Out of 526 works which had won the Akademi's awards until 1988, only 33 have so far been translated into other Indian languages; even these translations have been done into very few languages (in the majority of cases, not more than three).

4.25 There is no doubt that the Akademi should improve its record in this respect. Yet, taking a dispassionate view, one should not be blaming the Akademi alone. We in India do not know about what is being written in other Indian literatures, as people in Europe know about European literatures other than their own. Enterprising publishers in Europe have for decades been arranging for translation and publication of books from other languages into their own. Higher literacy and greater purchasing power have helped this process. In the Soviet Union, there is a special organisation entrusted with the translation of important books into and from various languages --

proving that even the difficult art of translation can be organized.

4.26 How difficult this art is can be seen by a perusal of the translations published in the journal of the Sahitya Akademi and in the journals of the State Akademis. These efforts are not invariably happy. They deserve to be praised more for the earnestness of intention than the literary quality achieved. A literary translator has a more challenging task (and a much less remunerative one) than the interpreter in courtrooms and conferences. Higher remuneration is certainly one answer, but not the only one. There would be no point in paying more for the same product!

4.27 There is a case for the Akademi taking up an effective scheme for promoting translation skills. There are many verbal, social and cultural nuances in each language which need to be interpreted in a subtle manner, so that they can be perceived naturally in the sister language without any loss of significance. It is obvious that a good translator has to be proficient in both the language he translates *into* and the language he translates *from*. Initial translation into Hindi or English and re-translation into a third language is not the solution. This was emphasized by many literary persons who met us. It is a common experience to hear personal names or place-names mispronounced on radio or television because of reliance on basic English or Hindi copy, without any attempt made to find out the pronunciation in the concerned region. In such a situation, how is one to organize the translation of Indian literature on a mass scale?

4.28 The Akademi has taken some praiseworthy initiatives. It is currently engaged in the preparation of a national register of translators. Commencing from 1989, it has introduced a separate annual award for translation of books into each of the recognized languages from others. It has organized two national workshops in New Delhi and three regional workshops in Srinagar, Trivandrum and Calcutta, bringing together translators of literary works from different parts of the country, focusing attention on the specific problems faced by them, and also providing them with a forum in which to gain new insights into the theoretical and practical aspects of translation.

4.29 The Akademi has ambitious ideas for the Eighth Plan period. Among other things, it visualizes the translation of five classic works every year from fifteen languages into fifteen others. The translation of the ancient and modern classics of

one language into others is a laudable idea. But whether it would be possible to choose 375 works and secure 5625 translations of high literary quality in a mere five years, and find first-class translators to undertake the tasks, is somewhat doubtful. Even the required outlay running to more than Rs. 2 to 4 crore per annum is hardly likely to be found. Crash programmes are good, but they should not crash. There is a need for a pragmatic approach with realizable goals.

4.30 We would suggest that the Akademi may undertake a comprehensive survey of what material already exists, identify the important gaps, and then set out to fill them in a well-conceived order of priority, in respect of classics as well as award-winning and other modern works of literature. In the case of many fine translations done in the past which are no longer available, it could encourage reprints, offering a subsidy to publishers. The Akademi can hardly expect to cope with such an extensive task single-handed. It must seek the active co-operation of the Sahitya Akademis or equivalent organizations in the States wherever they exist, both in surveying the ground and in implementing the programmes. Its links with private publishers and booksellers must also be strengthened, not only for the publication of translations, but also for their distribution and sales. There is scope for involving the literary associations too in this activity.

4.31 Elsewhere we have recommended that apart from the usual literary awards given by the Akademi, there should be a prize for an author's total contribution to literature. Selected works of such an author may be taken up for translation, along with award-winning books in the normal category.

4.32 We have also gone into the recently instituted awards for translation. There is one prize of Rs. 10,000 every year in each of the recognized languages. Entries are invited from translators and publishers through advertisements in the Press, and the members of the Language Advisory Boards are also requested to send in nominations individually. The Akademi has noted that the response in the first year, 1989, was not satisfactory. It has since introduced the concept of having also a ground list of deserving translations prepared by an expert in the initial stage.

4.33 For each language, there is an expert committee with three members, one of whom is the Convenor of the concerned Language Advisory Board, and the others are chosen by the Secretary from a panel of fifteen to twenty-five scholars approved

by the President of the Akademi. According to the original procedure, this committee was to prepare a short list of five translations from other languages, each of which would be referred to a source-language expert who knows the target language also, for opinion. Thereafter each member of the expert committee separately was to give his recommendation in order of preference, indicating the reasons therefor, and the Executive Board was to take the final decision. Following the 1989 experience, in view of the great difficulty encountered in finding experts who knew both the source language and the target language, the practice of referring the short list to such an expert has been given up altogether. If the members of the selection committee wish to consult any particular expert, they can still do so through the Secretary of the Akademi. The final decision continues to rest with the Executive Board.

4.34 It is evident that the actual process of judging the merits of a translation is even more complicated than evaluating those of an original work of literature. The idea of consulting source-language experts was by no means an arbitrary one, and abandoning it on the basis of a single year's experience does not seem to be a wise decision. If none of the members of the target-language committee happens to know a given source language (which may often be the case), how can they be sure of the fidelity of the translation unless they consult some responsible expert who knows both the languages? And if it is impossible to overcome such language barriers in the case of the selectors, will there not be the risk of errors? How can public confidence in such a vulnerable system be generated and sustained?

4.35 Would it not be a better idea to honour distinguished translators of literature on the basis of their *total* contribution which has won critical and public acclaim, than narrowing down the evaluation to specific cases of translation?

4.36 Assuming, however, that the present system must continue for some time before a decision is taken to change it, we feel that the principle of consulting source-language experts may be restored, at least in those cases where none of the members of the expert committee knows the source language of a work under consideration. Moreover, in the context of these awards also, as in the case of literary awards, it would be desirable to let the members of the Language Advisory Boards have a collective role to play rather than being associated individually, and to appoint an independent jury consisting of three eminent

persons whose collective verdict would be final. We recommend that the whole issue may be discussed in the national symposium we have suggested in the case of the literary awards.

4.37 The problems faced by the Akademi in finding good translators are indeed difficult, but there is no cause for despair. There has been a significant growth of social mobility in our country in recent decades. In many metropolitan and industrial areas, there are large communities of people belonging to other parts of the country. There is a growing number of persons who have acquired a command of the local language in addition to their own mother tongue or English; many of them have grown up there, and have children who are growing up there. If a talent search is undertaken, with the co-operation of State Sahitya Akademis, literary associations and the Central Institute of Indian Languages in Mysore, it should be possible to discover a fair number of bilingually proficient people with a flair for translation. We wish success to the idea of building up a national register of translators.

4.38 Possibly as a result of the Khosla Report, the Akademi has slowed down on translation of books from foreign languages. With the growth of private publishing houses as well as the publishing activities of some foreign embassies, foreign books are being translated into many Indian languages. But largely the translations are from English, French and the languages of the Soviet Union. There is a paucity of translations of authors from Africa and Latin America. Similarly there are few translations of Indian works into the languages of Asia. The Akademi might perhaps give some thought to these two aspects.

3. Publications

4.39 One of the ready tests of the vitality of a literary organization is the quality of the books it sponsors. Without an active publication programme the Sahitya Akademi cannot fulfil the basic tasks assigned to it, namely setting high literary standards, fostering literary activity in all the languages of India and promoting the country's cultural unity.

4.40 The Akademi has so far published about 1750 books, including translations. Some 350 manuscripts are in different stages of publication. The particulars by language are shown in *Appendix 17*. The publications include histories of the literatures of different languages, critical

surveys of contemporary Indian literature, monographs on makers of Indian literature, anthologies in Sanskrit, and collections of contemporary Indian poetry, short stories, one-act plays and folk tales. Besides original works, the Akademi has undertaken a systematic programme of publishing translations.

4.41 One of the major achievements of the Akademi has been the preparation of the *National Bibliography of Indian Literature*. Among its current programmes are the compilation of an *Encyclopaedia of Indian Literature* in five volumes (three of which have been published), and a critical inventory of Ramayana Studies in the world. These are praiseworthy undertakings, even if there might be complaints about their inadequacies. The Akademi has also drawn up a massive project for preparing an *Integrated History of Indian Literature* in ten volumes.

4.42 The Akademi publishes three journals, viz. *Samakaleena Bharateeya Sahitya*, a quarterly in Hindi, *Indian Literature*, a bi-monthly in English, and *Samskrita Pratibha*, a half-yearly in Sanskrit. While appreciating the difficulties involved in bringing out the journals, we feel that *Indian Literature* must be improved in quality so that it can compare with literary journals of repute elsewhere in the matter of contents, format, typography and standards of editing and proof-reading. The Akademi might also take note of the criticism expressed to us by some witnesses that the literatures of certain languages are not receiving the attention they deserve. Special care needs to be taken to ensure that the susceptibilities of literary communities in the smaller linguistic areas are not hurt. There is perhaps no need for the price to be kept so low. All the journals can be of the same size. A special circulation drive should also be undertaken for all of them.

4.43 It is a matter of gratification that a growing number of organizations, public-funded as well as private, are active in the field of literary publication. Among them mention might be made of the National Book Trust, the Publications Division of the Information & Broadcasting Ministry, the language departments of universities, some State Sahitya Akademis, the Bharatiya Vidya Bhavan, the Writers' Workshop and Jnanpith. Several private publishing houses are evincing interest in publishing translations of modern classics. There is also a spurt of books by Indians in English, some of which are of the highest quality, giving

rise to the quip that the best writers of English today are from the Indian sub-continent or Africa!

4.44 In spite of all this, it is difficult to get a good English edition of some great Indian classics like the *Mrichchakatika*, the *Artha-Shastra*, Bhasa's works and the *Gita-Govinda* even from major bookshops in cosmopolitan cities. Fortunately, abridgements of the Ramayana and the Mahabharata are available. We suggest that the Sahitya Akademi might sponsor a set of one hundred great Indian classics, ancient and modern, on the lines of the Great Books of the Western World published by the Britannica organization. This set could first be published in Hindi and English, and then in the other languages.

4.45 In the early years of the Sahitya Akademi, its books were a model of elegance. But the Akademi now seems to have been overtaken by private publishers. It must regain the good name. A certain element of subsidy is involved in ensuring that the highest quality is maintained. There can be no compromise on this score.

4.46 As for the National Book Trust, its main objective is to produce (and encourage the production of) good literature and to make it available to the public at moderate prices. In order to achieve these goals, the Trust is enjoined to publish in English and Indian languages the classics of Indian literature, as well as outstanding contemporary works and their translations. We feel that there should be regular consultation between the National Book Trust and the Sahitya Akademi, not only for avoiding duplication of efforts, but for achieving collaboration wherever possible. Even now, a representative of the Trust is a member of the Akademi's General Council; but what is required is continuous interaction at the functional level. Similarly, there should be frequent consultations with the Publications Division of the Ministry of Information and Broadcasting, and with the Sahitya Akademis or equivalent institutions in the States and Union Territories.

4.47 It is not enough if good books are published. They must be sold. In the course of our discussions with eminent literary personalities, we were glad to hear words of praise for the quality of the Akademi's publications in general. At the same time, there was a widespread feeling that it is difficult to obtain them.

4.48 The average print order of the Akademi's books is modest -- around 1100 copies per book is the norm. But the sale is still lower. The Khosla

Committee had found that as of March 1971, out of 8.94 lakh copies printed, 3.40 lakhs (38 %) remained unsold. We found that as of March 1989, out of 26.55 lakh copies of books printed in all languages, 7.18 lakhs (27 %) remained in stock. And this, after a considerable number had been given away free.

4.49 The Akademi does not have adequate retail outlets spread throughout the country. The stocks are held in its store rooms in Mandir Marg in New Delhi and the regional offices, or with a few distributors. The latter include the units of the Publications Division of the Government of India and two leading private distributing agencies, who have outlets in a dozen cities. In relation to the magnitude of the required set-up, these channels appear to be very inadequate. In most of the States which we visited, we found that people with interest in literature did not know where they could buy the Akademi's books.

4.50 Books do not sell merely because they are good and useful, or because they are attractive. They sell when there is somebody to sell them. We do appreciate that the Akademi faces many problems in this regard. Modern publishing is an extremely competitive and aggressive trade; an institution which is primarily concerned with academic work cannot perhaps be quite attuned to such activity. The Akademi is no doubt trying to promote its sales by participating in book fairs. The effect of these efforts is marginal compared to the task. What is really required is a network of retail outlets covering hundreds of places all over the country and thousands of shops which would regularly stock the Akademi's publications and sell them.

4.51 It is hardly likely that the Akademi can organize such a network of contacts all by itself. Wherever possible it must work out arrangements with good private publishing and distributing houses. The publishers too are likely to gain prestige by being associated with the Akademi's programmes. In fact, representatives of Indian publishers' associations who met this Committee assured us that many of the Akademi's publications were saleable, and that the industry could take them up if the Akademi came forward with suitable propositions.

4.52 Book-selling involves a certain paradox. The buyers would like the prices to be low. But booksellers as a rule are not interested in selling low-priced books, which give them a lesser margin. But this is part of the reality in the book trade, and professional publishers are used to it and can

be expected to find a middle path. It is precisely because of such complications that the the Akademi must look outward for support rather than try to carry the whole burden on its own shoulders. In this connection, the advice of the Khosla Committee that the Akademi should entrust these tasks to private publishers is worth recalling.

4.53 While the material considerations are important, there is a larger challenge before the Akademi s publishing programme. The last few decades of our country's history have witnessed a great upsurge of linguistic chauvinism. In the name of language and literature many agitations have been launched and even blood has been shed. The reorganization of States largely on linguistic lines has not fully assuaged this chauvinism. Even this intense pride in one's language, alas, has not led to any great increase in book-reading and book-buying; but it has certainly led to a disinclination to learn the languages of the neighbouring areas and to acquaint oneself with the good books being written in other parts of the land. It should be the earnest endeavour of the Sahitya Akademi to counter these regrettable developments.

4.54 Increasing mobility has to some extent corrected the inhibitive effects of chauvinism. There is need for a dynamic programme of translations. We have already dealt with this in the preceding section of this chapter. Here we would like to observe that the overall publication strategy of the Sahitya Akademi should be guided by the thought that the best that has been and is being written in the land, in whatever part of the country, should be available to our people. In this context we would like to reiterate the much-quoted observation of Dr. Radhakrishnan that Indian literature is one, although written in so many different languages and scripts.

4.55 Even before universal literacy has been achieved in our country, a new medium, television, has become the dominant means of cultural communication. There is a danger that television may supplant, instead of supplementing, the print medium. It is a challenge before our authors and publishers to see that the reading habit does not wilt but grows into a mighty tree.

4. Library

4.56 The Sahitya Akademi set up a library on its premises in New Delhi in 1956, with the object of building up a national centre for the study of

Indian and world literature, and making it a clearing house for information on bibliographic and literary matters. The library has had its ups and downs; but a detailed review of its functioning undertaken in 1985 by an eminent expert, Shri B.S. Kesavan, found that its upkeep and technical services were of a high professional standard. Noting in particular the increasing rapport between the small library staff and the people working in other sections of the Akademi, he observed that the library was "no longer a passive collection of indifferently arranged materials... but a very neatly turned out section of productive activity".

4.57 This Committee also feels that the library has been providing useful technical support to the Akademi in respect of its symposia and workshops, monographs, journals, and compilations including the *Encyclopaedia of Indian Literature*. It also provides borrowing, copying and free reading facilities to the public, and counts many scholars, research students and eminent writers among the regular users. The library has recently launched a valuable six-monthly Indian literary index of articles, reviews and reports appearing in a substantial set of journals and newspapers. It has started preparing subject-wise bibliographies of its holdings, which are sent to selected literary institutions and personalities. It answers queries received, and in some cases furnishes photocopies of material to users outside Delhi.

4.58 In the last five years the library has added about 20,000 books to its collection, which at present exceeds 90,000 volumes, including bound periodicals. About 25,000 more books are expected to be acquired during the next five years. The collection includes critical as well as creative literature, and extends to related fields like culture, religion, philosophy, fine arts, biography, history and sociology. There is an emphasis on acquiring translations into Indian languages, both of Indian and foreign literature, to promote comparative studies. There is also a small section containing rare books.

4.59 The contents of the library, however, are not uniformly rich in respect of all the languages recognized by the Akademi. The largest section is that of English, and there are good sets of books in Bengali, Hindi, Malayalam, Tamil, Telugu and Urdu. But there are lacunae in languages like Assamese, Gujarati, Marathi and Oriya, apart from Dogri, Konkani, Maithili, Nepali and Rajasthani, in which the literary output is not very large. There are no specific language-wise allocation of funds for acquiring books.

4.60 The activity of adding to the stocks is overseen by a Book Acquisition Advisory Committee, consisting of the Secretary of the Akademi, the librarian, and senior members of the Akademi's staff. Suggestions for acquisitions can be initiated by any member of the committee, or by members of the General Council and Executive Board, the heads of the Akademi's three regional offices, or by scholars who use the library. In actual practice, however, in the case of several languages the acquisition committee appears to rely exclusively on the Language Members of the Executive Board. But their contributions have been uneven. The inadequate familiarity of the library staff with some of the languages seems to be a handicap, affecting the services rendered to users.

4.61 The instrument of the Language Advisory Board, which is an innovation of the Sahitya Akademi, does not appear to be associated at all with the library's affairs. Offering advice in the matter of acquiring books in the concerned language should be an important function of each Advisory Board. There must be a specific allocation of funds in respect of each language, and an equitable distribution of resources. Unless the section on every Indian language recognized by the Sahitya Akademi is constantly reinforced, the library cannot hope to fulfil its mandate of being a national centre for the study of literature.

4.62 We also found that the audio-visual material available in the library was rather meagre. The Akademi should take the initiative to produce recorded readings of their own works by eminent authors, especially poets, and to have facilities for their easy access to the public. This could be done in collaboration with Akashvani and Doordarshan.

4.63 While the standards of house-keeping and services maintained by the library at present are good, there is an urgent need to modernize the equipment and facilities. A computerized storage and retrieval system is essential if the library is to keep pace with the requirements of the massive information base which the Akademi must build up progressively. Ambitious projects like the *Encyclopaedia of Indian Literature* and the *Integrated History of Indian Literature*, which would need regular updating and corrections, cannot be implemented efficiently unless manual methods are replaced by word-processors. We recommend that the Akademi should take early steps to identify the precise requisites of a comprehensive data bank suitable for its specific purposes, including the

strengthening of the library staff. The Government should provide adequate funds for this.

4.64 With the release of some space earlier occupied by stocks of the Akademi's publications, which have been removed to another location, the library at present does not face an acute shortage of space. But with the progressive growth of its acquisitions and the addition of more facilities, it is likely to face such problems soon. Remedial steps have to be taken in time. It has been brought to the attention of this Committee that not far away from the Sahitya Akademi's premises there is an extension of the Central Secretariat Library, known as Tulsi Sadan (functioning under the Department of Culture), which contains some valuable stocks of classical works and scholarly books on Indian literature. It has been suggested that if this space is taken over by the Sahitya Akademi along with the books stored there, not only will the Akademi have adequate space for the future expansion of its library facilities, but it can also acquire a precious set of books relevant to its work.

4.65 Among the volumes which figure in the Tulsi Sadan collection are classics produced by the Bhandarkar Oriental Research Institute and the Nirnaya Sagara Press, the Chowkhamba, Adyar Library and Trivandrum Sanskrit Series, *Bibliotheca Indica* and *Corpus Inscriptionum Indicarum*, Dr. Kane's monumental work on the Dharmashastra, the Madras Government Oriental Manuscript Series and the AUFRECHT Series listing Sanskrit manuscripts, the Sacred Books of Jains and the Definitive Editions of the Mahabharata, etc. We recommend the transfer of the entire unit to the Sahitya Akademi, where it will be vastly more useful.

5. Language Advisory Boards

4.66 As mentioned in the introductory chapter of this Report, the constitutions of all the three National Akademis provide for the inclusion of many eminent persons in their General Councils to represent various segments of artistic and cultural activities in the country. In the case of the Sahitya Akademi, there is also a system of setting up a Language Advisory Board for each of the twenty-two recognized languages, corresponding to the term of each General Council. This is not provided for in the constitution of the Akademi, but is a device adopted by it for securing wider association with distinguished persons in respect of each language and its literature.

4.67 The concept was explained in the Sahitya Akademi's Annual Report for 1954-55 as follows:

> "...In order that the Akademi should be in a position to co-ordinate literary activities in the various languages, it was desirable that it should have the advice of the eminent representatives of those languages. This could be best achieved if there was for each language an Advisory Board. Accordingly the Executive Board selected such Boards on the basis of lists of leading writers and scholars supplied by various institutions, universities and men of letters."

4.68 No specific rules have been framed by the Akademi for the constitution of these bodies, but a certain practice has been established over the years. Each Language Advisory Board consists of ten members. The person who is selected by the General Council of the Akademi to be a member of the Executive Board to represent that language (referred to hereafter as the Language Member of the Executive Board, for convenience) becomes the Convenor of the concerned Language Advisory Board *ex officio*. For selecting the other members of the Board, the Convenor is requested to prepare a list of fifteen distinguished writers and scholars, including all the members of the General Council who can be identified with the given language, also ensuring that there is adequate representation of literary sub-zones and viewpoints, as well as at least one woman writer. The Executive Board selects the other members of the Advisory Board from this list, invariably including the members of the General Council who figure in it.

4.69 The Language Member of the Executive Board and the other members of the General Council being selected from panels submitted by the literary associations, universities and State Governments, the inclusion of these persons in the Advisory Board may be considered by and large to be in conformity with the intention of the Akademi as clarified in its own statement quoted above. But these members are in a conspicuous minority in most of the Advisory Boards, as may be seen from details shown in *Appendix 18* to this Report. In the present General Council, the number of members (other than the Convenor) who can be identified with each of the languages varies. In the case of seventeen languages, it is one to three; in the case of two languages there are none; and in the case of three languages there are four or six. Therefore, in most cases a large majority of the Advisory Board members are nominated mainly on the basis of the suggestions made by its Convenor.

4.70 Perhaps there is no *prima facie* reason for finding fault with this arrangement, or for questioning the credentials of the persons who are identified by the Convenor for this purpose. It is quite likely that in many cases the list suggested is an excellent one. However, many eminent persons in literary circles all over the country have, in their discussions with this Committee, expressed serious reservations about the merits of the existing procedure. As mentioned earlier, the Convenor of each Advisory Board happens to be on the Executive Board of the Akademi; and since most of its other members are not likely to know his language, in matters relating to that language his views are often likely to carry decisive weight in that forum. It is not surprising that the dominant part which the Convenor plays in selecting the majority of members in the Language Advisory Board often gives rise to fears about undue concentration of power and self-perpetuation.

4.71 We have not undertaken a detailed investigation to see whether there is any justification for such apprehensions; but the mere fact that they are expressed by many distinguished persons, including some who are themselves members of the Akademi's General Council, is a matter for serious concern. It is, therefore, necessary to remove this unfortunate impression, in the interests of the Akademi as well as those of the literary community. The whole objective of setting up the Language Advisory Boards is to secure the association of a large number of esteemed members of the literary fraternity with the affairs of the Akademi; that very purpose is liable to be defeated if any doubts are allowed to be cast on the manner of their composition and functioning. Presumably, the existing procedure was evolved in an atmosphere of universal goodwill, and it might have served its purpose well in the past. But having regard to the kind of pressures which do tend to accumulate, one must endeavour now to look for better institutional arrangements.

4.72 It would be useful, at this stage, to consider the potential and actual contributions of the Language Advisory Boards to the affairs of the Sahitya Akademi. Although they are not entities created by the Akademi's constitution, the role visualized for them is quite comprehensive, covering all aspects of the development of a language and the growth of its literature. Each Advisory Board is meant to be an intellectual reservoir from which the Akademi can draw concrete ideas for action. But in actual practice, it is observed that the contributions of many of the

Advisory Boards are not very substantial. Each Board normally meets only once a year, and that too for a single day, sometimes spending not more than half a day on its business *(Appendix-19* would illustrate this aspect). In this short spell it seeks to dispose of a large assortment of important issues on the agenda, such as the Akademi's publication and translation programmes, seminars and symposia, recognition of literary organizations, etc. Evidently there cannot be any detailed discussions and review.

4.73 In regard to an important aspect of the Akademi's work, namely the identification and short-listing of books for the Akademi's literary awards, the concerned Language Advisory Board has no collective role to play, though its members are individually consulted in the preparation of panels of experts who are associated with the process of evaluation, and in the initial screening of books. This aspect has been discussed in Section 1 of this chapter.

4.74 We take note of the argument that in literary circles consultations with individuals rather than groups are likely to reduce the scope for open conflict or violation of secrecy, and that in certain situations these may be more useful than deliberations in a common forum. Perhaps there is some truth in this view; but such an approach tends to place excessive reliance on the personal preferences of specific functionaries of the Akademi, whether in defining the zone of consideration or in making a choice between alternatives.

4.75 On the one hand, the discretion vested in the Convenor to narrow down the choice of Advisory Board members is obviously too restrictive. On the other hand, widening the scope of consultation on an individual basis (as in the awards procedure) has the paradoxical result of bestowing the Akademi's Secretariat with the power to choose from a very large and diffused set of recommendations. We do feel that what is required is a judicious combination of individual and common counsel, and that an unduly secretive approach is not a desirable thing.

4.76 In the course of more than thirty-five years, the concept of Language Advisory Boards has proved to be a valuable one. It has added a welcome dimension to the organizational structure of the Sahitya Akademi. We are of the view that in future the Advisory Boards must play a still more significant role in the Akademi's activities. They would do well to meet more often, and consider the

various programmes of the Akademi in greater depth than they have been doing so far. Elsewhere we have suggested that the Advisory Board in each language must be associated as a collective forum in the context of the literary and translation awards; and that it must help in sorting out the problems connected with the recognition of literary associations, and offer constructive guidance to the Akademi in the matter of acquiring books for its library. We recommend that it may also be associated with the selection of the concerned member representing the language in the succeeding General Council.

4.77 We believe that in view of the need to create the widest sense of participation, the method of forming the Language Advisory Boards would need some amendment. It would be desirable to frame a specific set of rules in this regard. We see no objection to the Language Member of the Executive Board becoming *ex officio* the Convenor of the Advisory Board, as at present. The members of the General Council identified with a particular language may also continue to be nominated as members of the Advisory Board for that language. But in the matter of selecting its other members, not merely the Convenor but all the other members of the General Council identified with the language may be consulted. Suggestions in this regard may also be invited initially from the Sahitya Akademis or equivalent institutions in the concerned States, wherever they exist, and from recognized literary associations. The composition of the Boards may be got approved by the General Council of the Akademi.

4.78 Having regard to the important functions entrusted to the Language Advisory Boards and their enhanced responsibilities which we have suggested, we also recommend that their status and functions may be defined in the Sahitya Akademi's constitution itself, of which it must be a durable and permanent part. That would only be a reflection of the reality which already exists, and it is bound to reinforce the validity of the system.

6. Literary Associations

4.79 The Sahitya Akademi has accorded recognition to various literary associations in the country, and these have an important part to play in its affairs. One member of the Akademi's General Council to represent each of the recognized languages is selected from panels of eminent literary persons furnished by these associations.

Suggestions for preparing the ground lists of deserving books for the Akademi's awards are invited from the associations. Their collaboration is sometimes sought in organizing seminars and literary meetings.

4.80 These associations ought to be a source of strength to the Akademi in formulating and implementing its various programmes. But in reality the credentials of many of them are not clear; and in the matter of according recognition to such bodies, the Akademi has been facing problems which have still not been fully sorted out.

4.81 In 1985 the Akademi constituted a committee chaired by the eminent writer, Shri Vishnu Prabhakar, to formulate a fresh set of criteria for recognition and to review the status of the existing recognized associations. The Akademi promptly adopted the criteria recommended by the Committee. Among the norms are that the eligible literary association should be a registered society of at least ten years' standing; that it must concern itself with the literature of the region as a whole; and that it should have a reliable source of income by way of Government grants or endowments, and also have some publications of its own. New applicants are expected to submit their memoranda of association, annual reports and audited accounts through the concerned Language Advisory Board of the Akademi, and the Board's endorsement would be necessary for recognition. All recognized associations are to submit their annual reports to the Akademi for scrutiny.

4.82 To enable the Prabhakar Committee to review the status of the existing recognized associations in the light of these criteria, the Akademi called for relevant data from 108 such bodies. But the response was far from satisfactory; and in 1987, on the recommendation of the committee, the Akademi decided to de-recognize 41 of them, in most cases because they had not answered its queries. Further references were made in some instances, and the number of associations now recognized is 71 *(vide Appendix 20)*. These include some associations newly recognized.

4.83 The list shows that in the case of three languages (Assamese, Oriya and Teluqu) there is only one recognized association. Eight languages have two or three associations each, and nine have four or five each. Hindi has eight recognized associations. English has none.

4.84 In respect of Sanskrit the Akademi could not verify or approve the credentials of ten out of fourteen associations recognized earlier, and they were dropped. The case of Tamil is peculiar. Out of six associations which stood recognized earlier, five were omitted in 1987, retaining only one which is based in Calcutta, on the advice of the Convenor of the concerned Language Advisory Board. Among those which were taken off the list was the Tamil Valarchi Kazhagam, Madras, which is the equivalent of the State Sahitya Akademi in Tamil Nadu. Two more institutions have since been added; but they are based in Bombay and New Delhi. Thus, there is no recognized association from Tamil Nadu, which is rather astonishing.

4.85 Another puzzling fact we have noticed concerns the Nagari Pracharini Sabha, Varanasi, established in 1893, which awards a number of important literary prizes and medals, and is described by the Akademi's own *Encyclopaedia of Indian Literature* as "the oldest premier Hindi organization". It was de-recognized in 1987, although the Prabhakar Committee had recommended its retention. The Rajasthan Sahitya Akademi, Udaipur, which had all along figured in the list of associations recognized in the Rajasthani section, stands shifted to the Hindi section in the current list. One might well imagine a bilingual role for this State Akademi, but the omission of its name from the panel of literary associations concerned with the Rajasthani language seems inexplicable.

4.86 We do not wish to argue about the Akademi's decisions in specific instances. There might be particular errors or omissions which could be looked into by the Akademi for remedial action. But what is far more disturbing is the negative response to the Akademi's request for information in the context of a reassessment of credentials, from so many institutions which had been recognized earlier (and therefore had been associated with important matters relating to its constitution and activities).

4.87 We think that the Sahitya Akademi did well to have the criteria for recognition reviewed and formulated in a rational manner. But while trying to enforce them in the given situation, merely writing off the names of unresponding literary associations which had been recognized earlier does not really solve the problem. The Akademi ought to have followed up its queries and ascertained what exactly prevented those institutions from responding. One cannot surely hold the Sahitya Akademi responsible for the shortcomings of the literary associations. But we do believe that it

should be the Akademi's concern -- as, indeed, it should be the concern of the Central and State Governments as well -- to discover ways and means of encouraging the growth of healthy literary institutions everywhere, which could assist the Akademi in achieving its goals.

4.88 We feel particularly concerned that a large majority of the State Sahitya Akademis or equivalent institutions do not figure in the list of literary associations recognized by the Sahitya Akademi. Only those in Jammu & Kashmir, Kerala, Manipur, Punjab and Rajasthan have gained recognition; and, as pointed out earlier, the last-named is excluded from the Rajasthani section in the current list. Thus, the Sahitya Akademi does not have the benefit of associating most of its counterparts in the States and Union Territories in such important matters as its literary awards and the constitution of its General Council. All the three National Akademis must have a close interactive relationship with institutions which have a role similar to theirs at the State and Union Territory levels. This aspect has been discussed in detail in Chapter 3 of this Report.

4.89 While the review undertaken in 1985-87 served a useful purpose, a more intensive study of the matter in respect of each language is necessary now. We therefore recommend that each Language Advisory Board may address itself to this question seriously, study the local contexts in depth, and find appropriate solutions within a reasonable time.

7. Other Activities/Aspects

4.90 *Fellows*. The constitution of the Sahitya Akademi provides for the election of literary persons of outstanding merit as Fellows of the Akademi, subject to a maximum of twenty-one at any given time. They are elected by the General Council. This is the highest honour which the Akademi can bestow on a writer in our country. The Akademi has so far elected 34 Fellows, out of whom fourteen are living. However, after electing the Fellows the Akademi does not take advantage of their eminence and experience in the affairs of the Akademi, and we have elsewhere made appropriate recommendations to associate them with its administration.

4.91 The constitution also provides for the election of up to five Honorary Fellows for foreign personalities. So far only one person, Dr. Leopold Senghor, has been made an Honorary Fellow.

There is a provision also to have fifty Associate Fellows, but there has not been a single instance of anyone being made an Associate Fellow. We recommend that the provision in the constitution for having Associate Fellows may be deleted. In our view, in the matter of excellence there can be no hierarchy.

4.92 *Regional Offices and Boards*. The Akademi has three regional offices, in Calcutta, Madras and Bombay, set up in 1956, 1959 and 1972 respectively. They are responsible for looking after the Akademi's publication and other programmes relating to the languages in their regions. These units have been doing some good work, getting writers of the regions together, and making an effort to sell the Akademi's publications. But their activities should be more widely known, and their impact felt better. We have heard suggestions in many other parts of the country that similar offices may be started there to serve the local needs. We would, however, advise that the existing units may first be strengthened further, and made into lively centres of culture. Creating more branches of the Akademi is likely to increase administrative problems and divert the Akademi's energies from its main tasks. In Section 5 of Chapter 3 we have discussed the idea of common cultural centres in many cities, which can be sponsored jointly by the three National Akademis in collaboration with State Governments and their Akademis, and the Zonal Cultural Centres.

4.93 For promoting inter-regional studies and conferences, the Sahitya Akademi has also constituted four Regional Boards, which have been organizing occasional seminars and literary meets. The Convenors of the Language Advisory Boards are members of these Boards.

4.94 *Seminars and Grants*. The Akademi has been regularly organizing an important national or international seminar every year since 1981, apart from various other symposia, writers' meets and literary workshops. The Akademi's annual Samvatsar Lectures and occasional 'Meet the Author' programmes organized in New Delhi are popular. Such activities, we feel, can be usefully undertaken in other cities also.

4.95 Since 1976 the Akademi has been having a scheme of giving travel grants to writers, to enable them to visit regions other than their own and gain useful impressions. But the number and amounts of these grants are very meagre, as pointed out by us in Section 2 of Chapter 3, and we recommend that these may be raised substantially.

4.96 *Research*. The Sahitya Akademi should orient its own research activities, and those sponsored and supported by it, towards developing the concept of 'Indian Literature'. In undertaking comprehensive and historical studies of Indian Literature, the emphasis should be on our common cultural heritage in regard to oral communication, aesthetics, ethical tradition and social philosophy. This need not be merely an individual study of literature in each Indian language, but an analytical, thematic and comprehensive survey covering all the major languages of the country. This would call for a collective team of proven scholars,. specialists in their own fields, interacting with each other to fulfil this objective.

4.97 The Akademi can also encourage individual research studies under the following heads among others :

- Aesthetic approach to Indian Literature
- Literature and 'ideas'
- Literature and society
- Myths, legends and modernity
- Literature and psychology

Writers who, because of technical reasons, are unable to do research in the universities or approved research institutes, may, if they are found well equipped to undertake the project, be given preference.

4.98 *Language Development*. It is obvious that there can be no literature if there is no language. The whole structure of good literature rests on the foundation of a well-developed language. Particularly in India, with such a wide spectrum of languages which are unevenly developed, an institution dealing with literature can hardly ignore questions concerning the development of languages. The Sahitya Akademi's constitution itself imposes on it such tasks as preparing basic vocabularies and dictionaries, improving and developing the scripts of various Indian languages, and promoting the use of the Devanagari script.

4.99 Besides the fifteen languages enumerated in the Constitution of India, the Sahitya Akademi has a policy of according recognition to other Indian languages also. As mentioned earlier, it has so far recognized six of them, as well as English

(Appendix 15). Currently it faces demands for the recognition of some other languages like Avadhi, Bhojpuri, Khasi, Ladakhi, and Magahi. In Himachal Pradesh we noted the efforts to consolidate various dialects spoken in the hilly areas of the State into a single entity called the Pahari language, encouraged by the Himachal Academy for Art, Culture and Languages.

4.100 Certain linguistic, social and literary criteria have been adopted by the Akademi in regard to the recognition of languages. In order to qualify for its recognition, a language must be independent and have a standardized form; it must be used by a large number of people as a vehicle of literary and cultural expression; and it should have a continuous literary tradition and active literary institutions.

4.101 The Akademi has felt that even in regard to linguistic modes not recognized as languages, it could provide encouragement. For this purpose it constituted in 1985 a Language Development Board, which concerns itself with the publication of folklore collections, grammars, dictionaries, etc. in them.

8. The Constitution

4.102 During our review of the functioning of the Sahitya Akademi, we came across some anomalies in its constitution. According to its provisions, the selection of a large majority of members in the succeeding General Council (which has a term of five years) is made by the outgoing Executive Board. In the General Council which consists of 85 members, 67 persons representing the various States (25), recognized languages (22) and universities (20) are chosen by the outgoing Executive Board from panels or names submitted by the State Governments, literary associations and universities respectively. The General Council is concerned with the selection only of a category of not more than eight eminent persons in the field of literature, the remaining members being nominated by the Government or being specified *ex officio* by the constitution itself.

4.103 The Executive Board consists of the President and Vice-President of the Akademi, its Financial Adviser, two nominees of the Government of India, and 22 other members selected by the General Council from its own strength, each of them to represent one of the recognized languages.

4.104 Normally the executive unit of an institution is a creation of its governing council, and does not have a decisive role in constituting the latter. We are not aware of the reasons for prescribing such an unusual procedure in the case of the Sahitya Akademi. We think that in the present circumstances it is not very appropriate to persist with it.

4.105 We suggest that the selection of persons representing each language and the universities in the succeeding General Council may be made by the full outgoing General Council and not by the Executive Board. In the case of the language representative, the outgoing Language Advisory Board may make recommendations for the consideration of the General Council. As regards the State representatives, wherever a State Sahitya Akademi or equivalent institution exists, it may specifically nominate one person; in other cases the State Government may make the nomination. In either event, the nominee must be a person who is eminent in the field of letters, and not a functionary of government. Similar nominations may be obtained from each of the Union Territories also, though it would increase the strength of the General Council by seven.

4.106 Our further recommendations about the composition of the General Council are as follows: At present the Government of India nominates one person each to represent the Department of Culture, the National Book Trust and the Ministry of Information and Broadcasting, and two other persons. We feel that the National Council of Educational Research and Training may be included in this category, and the representative of the Ministry of Information and Broadcasting omitted.

4.107 The Sangeet Natak and Lalit Kala Akademis must continue to be represented, but by its Chairperson, and the Indian Council for Cultural Relations by its Director-General. The Central Institute of Indian Languages, Mysore, may be added to the list, and may be represented by its Director. The Indira Gandhi National Centre for the Arts may also be represented in the General Council by its Member-Secretary. Akashvani and Doordarshan may be represented by their Directors-General.

4.108 It would be good if one representative of publishers and another of libraries in India are selected by the General Council as members, and a suitable procedure for their choice is devised and incorporated in the constitution. The category of eminent persons to be selected by the General Council in their individual capacity may be kept at

eight as at present, But at least two among them should be Fellows of the Akademi.

4.109 These suggestions will lead to a net increase of thirteen members in the General Council, making the total strength ninety-eight; but we are convinced that such augmentation would benefit the Akademi. We have suggested elsewhere in this Report that no person may be a member of the General Council for more than two *successive* terms, except in an *ex officio* capacity.

4.110 The President of the Akademi may be appointed in the manner recommended by us in Section 4 of Chapter 3. The Vice-President may continue to be elected by the General Council from among its own members, as hitherto. The Financial Adviser of the Government of India's Department of Culture may be appointed as a member of the Governing Council.

4.111 The provisions of the constitution relating to the Finance Committee may be amended in the manner recommended by us in Section 9 of Chapter 3

4.112 The status, functions and method of formation of the Language Advisory Boards may be incorporated in the constitution of the Sahitya Akademi on the lines suggested in Section 5 of this chapter. The existing Boards may be reconstituted accordingly.

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Chapter 5

LALIT KALA AKADEMI

5.1 The Lalit Kala Akademi was in ugurated in 1954, and registered as a Society in 1957. Its objectíves, as set out in its Memorandum of Association, are shown at *Appendix-2*. In the last three decades the Akademi has established its institutional personality through the awards and honours it confers on artists, the exhibitions, workshops and seminars it organizes, and its publications and journals.

1. Exhibitions and Awards

5.2 The Akademi organizes several exhibitions every year in India including the annual National Exhibition, the international *Triennale*, and some retrospectives and special exhibitions. It receives and mounts exhibitions from foreign countries in collaboration with the Department of Culture and the Indian Council for Cultural Relations, and works as an exclusive channel to select and send Indian entries for the competitive international exhibitions. The ICCR and the National Gallery of Modern Art also receive exhibitions from other countries and send out touring exhibitions of Indian art abroad as a part of the cultural exchange programmes. The Akademi often sponsors visits of participating artists to the venues of international *biennales*. Its spacious exhibition hall at Rabindra Bhavan, available on rental at a reasonable rate, is used round the year by artists and organizations for group and individual shows.

5.3 The National Exhibition, which is held in New Delhi, features around three hundred exhibits, including paintings, sculptures and graphics. Each aspirant can submit up to three entries. They must be works created within the preceding two years in the case of paintings, graphics and drawings, and within the preceding five years in the case of sculptures. The selection of exhibits is made by a jury consisting of three or more members, constituted by the Executive Board of the Akademi and approved by its General Council. The jury also chooses ten of the exhibits for the conferment of the Akademi's annual awards, which carry a cash prize of Rs. 10,000. The signed report of the jury is published at the time of declaring the awards. Works by some invited artists

are also shown in the exhibition. There is no bar on an artist receiving the award on more than one occasion.

5.4 Some of the works exhibited in the National Exhibition are acquired by the Akademi, on the basis of the recommendations of a purchase committee constituted by the Executive Board/General Council, and added to its permanent collection. The outlay on this activity amounts to about Rs. 2 lakhs per annum. The Akademi charges 10 % on the sale of exhibits from the National Exhibition which goes into the Artists' Aid Fund.

5.5 In the past the Akademi had adopted a system of attracting the participation of artists in the National Exhibition through the corresponding Akademis in the States, fifteen per cent of the works shown in the exhibition being reserved for this category. But this scheme is no longer in force.

5.6 While the National Exhibition has served as the country's most prestigious exhibition from where a good proportion of our eminent artists began their careers, several artists represented to us in the course of our review that its standards have been on the decline during the last ten years or so. We heard complaints that the selection of works was not always fair. The same was also said about the awards. This was attributed to politicization of the affairs of the Akademi. It was alleged that substandard works were being allowed to get into the National Exhibition to inflate the roll of supporters in the artists' constituency which elects fifteen members to the General Council of the Akademi. While it was not for us to sit in judgement on the charges and counter-charges, we are concerned that matters have come to a pass where such allegations should have come to be made at all. We sincerely hope that the Akademi realizes the gravity of the situation and takes effective steps to restore the dignity of the National Exhibitions and Awards. (The constitution of the artists' constituency is discussed in Section 8 of this chapter).

5.7 As a first step towards this end, it would be desirable to adopt a system of selecting the jury which is likely to generate the highest degree of confidence among the artists of the country. This Committee made an attempt to ascertain whether it was possible to secure a broad area of agreement in the artists' community on identifying persons of unquestioned eminence in the field of art, whether artists, art historians or art critics. The Chairman wrote to several distinguished persons

connected with the arts, seeking their views and requesting them to suggest a list of such persons. Their response did show a broad consensus on certain names. We suggest that the General Council of the Akademi should prepare a roll of such distinguished persons, from among whom the Executive Board may select the members of the jury for each year's National Exhibition and Akademi awards, as well as Commissioners for the *Triennale*. The roll may be valid for, say, five years, and can be updated by each succeeding General Council.

5.8 A question which troubled us was whether the awards should go to an individual work of art or the general contribution of an artist. There are undoubted advantages in selecting works for the award from an open contest. But it may also deter artists of merit from offering their works at all. The General Council may consider alternative procedures for spotting genuinely creative artists for this prestigious award. We also feel that it would be in the larger interest to restrict the conferment of an award to a single occasion.

5.9 As regards the award itself, we recommend that the cash prize may be raised to Rs. 25,000, as in the other two Akademis. The Akademi may secure ten works from each of the award-winning artists and organize a special exhibition prior to the next National Exhibition. This would provide an opportunity for critical assessment.

5.10 We strongly feel that the Akademi should maintain standards of excellence in the selection of exhibits for competitive international *biennales*. The nation's reputation is involved. It would also be useful to mount curated retrospectives of our eminent artists (and not just Fellows), theme exhibitions and those of historical art movements, accompanied by publication of well-researched and documented catalogues compiled by scholars and experts.

2. The Triennale

5.11 The *Triennale*, which is an international exhibition of contemporary art meant to be held once in three years, was initiated in 1968. So far the Akademi has organized six such exhibitions, at intervals varying between three to four years, the last one being held in 1986. Countries with which India has cultural exchange agreements are invited to participate. On the last two occasions, more than forty countries took part in the exhibition.

5.12 The Lalit Kala Akademi, acting on behalf of the Government of India, forms a *Triennale* Committee, which appoints National Commissioners for selecting the entries of Indian artists. Every invited country is requested to appoint its own Commissioner to make the selection within that country. All the Commissioners are invited to help in mounting the exhibition, and take part in related activities like seminars and workshops. The exhibition is organized by a *Triennale* Cell responsible to the *Triennale* Committee and the Akademi's Executive Board.

5.13 In the first *Triennale* there were separate awards for the Indian and international sections, but this practice was given up on later occasions. In 1986 the prize money was increased from Rs. 20,000 to Rs. 50,000, payable in foreign exchange, in addition to a gold medal. The jury consisted of eminent persons in the field of art abroad as well as in India.

5.14 The *Triennale* has over the years established a reputation of being an important art event on the international art scene, and it remains a much needed Indian window to the world. The massive operation of presenting thousands of works of art was handled more effectively in the past, but of late a need has arisen to prepare appropriate infrastructure. It has also become necessary to enlist the services of experts with extensive organizational experience in international art.

5.15 A proposal has been under consideration for having a separate organization altogether for the *Triennale*, with its own building and galleries, with representation provided for the Lalit Kala Akademi on its forums. We do not think that this would be a step in the right direction. The organization of such an international exhibition is the prerogative of the Akademi, and it should not be divested of it. But the Akademi should be properly equipped for undertaking the work.

5.16 The Akademi must have an active and continuing special cell to collect world-wide information on artistic events, obtain catalogues of exhibitions held abroad, and generally be a clearing house of information on developments in the international art scene. The cell can establish and retain constant liaison with parallel organizations in other parts of the world, to ensure the quality of the exhibition as well as the related activities like workshops, seminars and visits of foreign participants. The cell may send out video-recordings of the event to various art schools and organizations within the country and abroad.

5.17 We also note that there has been a proposal to restrict the *Triennale* to non-aligned nations. We are not in favour of so restricting the scope of this international exhibition. It is difficult to subscribe to the idea of non-aligned art. The *Triennale* Committee may, however, consider special themes of a very broad nature in tune with such practices in international art forums.

5.18 While the quality of the exhibits in the international section has generally been creditable, there has been a progressive decline in the standards of the Indian works. The reason could be the heterogeneous selection to accommodate a large number of artists represented by one or two works each, and the unwillingness of many distinguished artists to be represented in this manner. The Akademi should emphasize quality rather than quantity, and select not more than ten artists, each represented by a substantial number of works, to make a solid impact.

5.19 The Indian entries for the *Triennale* should continue to be selected by a committee of Commissioners, who may be appointed from the special roll of distinguished artists, art critics and art historians prepared as suggested by us in the context of the National Exhibition. The Commissioners must have full freedom to select the exhibits and organize the Indian Section of the *Triennale*. Under no circumstances should their selection be questioned or revoked, as had happened in the past.

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3. Research and Documentation

5.20 The Lalit Kala Akademi has a mandate, under its constitution, to encourage and promote research in the fields under its purview. It is also expected to promote study, research and survey of folk, tribal and traditional art and craft techniques, preserve and project such art forms, and encourage craftsmen, painters and sculptors of local traditions.

5.21 The Akademi's research and documentation programme include surveys of contemporary, classical, folk and tribal arts. Impressive work has been done in the last three categories. The publications on traditional art have been of a very high standard. There is a continuing programme of preparing copies of select murals. The Akademi's ancient manuscripts unit located in Bombay has done highly commendable work. It would be useful to have the research and documentary material transferred to the premises of the Akademi to facilitate their

use by research scholars. It is also essential that more interpretative studies of classical Indian art and its sociological context are undertaken.

5.22 The publications on Pithoro and Warli paintings under the Lok Kata series are well-documented. Research and documentation in contemporary art is not adequate. While the important exhibitions in the capital are photographically documented, there is no effective cataloguing or retrieval system for scholars to use. It is essential that the documentation extends to exhibitions and events in other art centres of the country. The inadequacy is often reflected in the publications of the Akademi including the journals of contemporary art. An exception must be made in the case of an Artists' Directory. However, it needs updating.

5.23 Taking into account the extent of the work done, one cannot avoid the impression that greater priority should be given to research, and much more should be accomplished. The Akademi should enlist the collaboration of the State Akademis in taking up survey projects. There is a need to adopt video-recording techniques for the documentation of processes of making murals and prints, casting of sculptures etc. for wider dissemination, in addition to taking photographs and making slides.

5.24 Adequate emphasis needs to be laid on the cataloguing of photographs, slides and other archival material, as well as the Akademi's collection of original works of art. There should be proper facilities for conservation, restoration and quick retrieval.

4. Publications and Dissemination

5.25 The best way the Akademi can reach out to a wider public is through publications and by sponsoring films on art for television or home viewing. The Akademi has an extensive publication programme in classical, folk, tribal and contemporary art. It has two English journals, *Lalit Kala* and *Lalit Kala Contemporary*, as well as a Hindi journal, *Lalit Kala Samakaleen*. The *Lalit Kala*, in particular, enjoys a high international reputation. However, these are published without any specific periodicity and hence they cannot enlist subscribers. The Akademi might consider making them regular. It has also published books on classical, tribal and folk art with standards of high scholarship and production values. The albums

of miniatures and murals, cards and large reproductions under this category are well brought out. The publications on contemporary art include monographs on individual artists, albums and books of essays on art, besides the two journals. The standard in terms of scholarship, research and production values is rather erratic, with some notable exceptions. The Akademi may endeavour to bring this at par with the standards set in the publications on traditional art.

5.26 While the Akademi's publications are generally well printed and priced extremely reasonably, they are not well known in the absence of an effective distribution system. The Akademi must consider this problem urgently and work out ways of disseminating art in collaboration with commercial distributors.

5.27 The Akademi should make an extensive collection of significant art reviews appearing in newspapers and journals published in India and abroad, which should be readily available to artists and scholars for reference. Catalogues of important exhibitions held in India and abroad must be obtained and should be readily available for reference. Subscriptions to important art journals in the world should be increased, and the facilities for supplying photocopies of material to research scholars should be augmented.

5.28 It is not necessary that all the projects for the dissemination of art are undertaken by the Akademi in isolation. Here is an area of activity in which the State Akademis, universities, museums, and institutions like the National Book Trust and the Indira Gandhi National Centre for the Arts can be profitably associated. Full advantage should be taken of the medium of television, not only to make the Akademi's exhibitions accessible to a very wide viewership, but also to have perceptive discussions on art and dialogues with artists. Elsewhere we have recommended that Akashvani, Doordarshan and the IGNCA be represented in the Akademi's General Council.

5. Other activities/aspects

5.29 *Acquisition of Works*. The Akademi has a policy of acquiring some of the works included in the National Exhibition and other exhibitions organized by it. The expenditure has only been around Rs. 2 lakhs per annum. There are over 2,500 works in the Akademi's permanent collection, which is valued at around Rs. 41 lakhs and consists of paintings, sculptures and graphics. These are kept in store rooms in the Akademi's premises and are not accessible to the public for viewing. Some of

the works are occasionally shown in exhibitions in India, but this is not done systematically. The standards of preservation are not up to the mark, and certain works appear to be deteriorating. The expenditure incurred by the Akademi on conservation is negligible. The cataloguing of the collection has also lagged behind. An internal stock-taking done in 1989 showed several works missing.

5.30 Although this programme of acquiring art works is a marginal activity, it tends to create a disproportionate amount of controversy in the affairs of the Akademi. We do not see any particular utility in the Akademi's making such purchases. It does not have adequate space even to store the collection properly, leave alone exhibit them by systematic rotation. In any event, we do not think that it is the Akademi's function to make purchases of works of art when there are other agencies specifically engaged in such activities, for instance the National Gallery of Modern Art.

5.31 Indeed, this does not figure among the Akademi's objectives as laid down in its constitution. It would, in our opinion, be a far-fetched argument to bring it within the ambit of promoting art. The Akademi can encourage contemporary artists in many other ways, and need not burden itself with the task of buying their works. We recommend that this activity may be discontinued. The General Council may decide how best to utilize or dispose of the existing collection.

5.32 *Regional and Garhi Centres*. The Lalit Kala Akademi has set up four Regional Centres, in Bhubaneswar, Calcutta, Lucknow and Madras, and a community art centre in Garhi, New Delhi. These centres provide workshop and studio facilities for painting, sculpture, printmaking, ceramics, etc. They also arrange exhibitions, seminars and artists' camps. Young artists are given scholarships for a year to work in the centres. Although there have been certain conflicts in the affairs of these units, on the whole they have fulfilled a felt need of the artists. In many State capitals which we visited, we heard the wish expressed that the Akademi should open similar centres there. In Chapter 3 we have made a plea for having common cultural centres in many cities and towns, catering for the needs of visual and performing artists and writers. Each of the National Akademis, as well as the State Akademis, can make a contribution towards attaining this objective, and the Zonal Cultural Centres could

provide the essential infrastructure, with the Central and State Governments sparing matching funds.

5.33 We should like to mention here that the Garhi Centre has some very special problems which need to be solved urgently. It has individual studios for senior artists, as well as community studios for groups of other artists. No effective rules and regulations govern the allotment of these studios, and several senior artists who were allotted studios between 1978 and 1980 have tended to remain there permanently, causing much frustration among other artists. There are some legal problems involved, but such appropriation of working space in perpetuity does not seem to have any moral justification. The Akademi must frame a fresh set of enforceable guidelines for the occupation and vacation of these studios. Its task would be much simplified if the distinguished artists themselves come forward in a co-operative spirit and help the institution to find a solution.

5.34 *Art Organizations*. It is a prescribed task of the Lalit Kala Akademi to promote co-operation among artists and art associations, help the development of such associations, and give them recognition and assistance. Its constitution provides for the inclusion of a person in the General Council to represent the art organizations in each State and Union Territory. The Akademi currently recognizes sixty such organizations, spread over fifteen States and one Union Territory. Out of these organizations, only those in thirteen States have their representatives on the present General Council. Details are shown in *Appendix 21*.

5.35 It is not necessary or desirable to have State-wise representation for such art organizations, and we feel that ten members co-opted by the General Council to represent all recognized art organizations in the country would be sufficient. At the same time, we must express our concern that there does not appear to be a healthy growth of such organizations in many places. Even among those recognized by the Akademi, many do not seem to be active. The Akademi must consider this problem in depth and work out, in collaboration with the State Akademis (or Governments where there are no Akademis), effective schemes for promoting the proper growth and functioning of such associations.

5.36 Increasing the range and quantum of the financial assistance offered by the Akademi to art institutions may help to some extent. But the

Akademi must strive to create intense public and institutional awareness of the implications of the whole issue. There has been a great deal of discussion about infusing the democratic principle into the affairs of the Akademi. But this seems to be interpreted solely in terms of the election of certain members to the General Council from the artists' constituency. One tends to lose sight of the fact that the objective of encouraging the growth of robust associations of artists everywhere, and letting them participate in the business of the Akademi's General Council, is itself an indicator of the democratic principle in operation. Art associations functioning properly all over the country will be a source of strength to the Akademi.

6. Art Education and Museums

5.37 Among the most neglected areas of culture is art education. The Akademi has not paid sufficient attention to this important problem. There are two aspects involved: education in art through the educational system, and the deepening of art awareness and taste among the people through non-formal communication. Most schools do not include art in their curricula; and when they do, there are inadequate facilities for its practice and training. Few universities and colleges offer courses in art; when they do, they generally seem to follow worn-out academic formulas.

5.38 At the university level, there is no compatibility in the duration, syllabi and quality of the courses. A few university faculties of visual arts do maintain professional quality of instruction, but in many colleges of liberal arts or humanities art is taught as an optional subject. There is no proper recognition of the differences between these, in view of the identical nomenclature of the degrees conferred (BA, MA, BFA, MFA, etc.). There are colleges and schools run or supported by the State Governments offering diploma courses based on outmoded patterns, and voluntary or private institutions offering casual hobby courses. The training of art teachers is also done haphazardly. Some of the courses of Art Teachers' Diploma (ATD) and Art Master (AM) are ill-conceived and poorly conducted. Barring exceptions of a few liberal art institutions, such as Kanoria Art Centre in Ahmedabad or Kasauli Art Centre or for that matter some regional centres of the Lalit Kala Akademi, the picture that emerges of art education is rather depressing. There are no well-structured courses in art criticism.

5.39 The Curriculum Development Programme sponsored by the University Grants Commission has made some useful suggestions to streamline courses, degrees and methods of education at the professional level. It has also suggested the establishment of a Council for Art Education. Given the UGC's own inadequacy in recognizing problems of art education, its recommendations in the past have had a limited impact. One earnestly hopes that its recommendations on curriculum development will lead to an improvement in the standards. It is a function of the Lalit Kala Akademi to bring about a wide awareness of the issue and generate useful discussion and debate. In our view, the Akademi has not addressed itself to this important task with the concentration of effort which it requires.

5.40 Museums are an ideal source of art education among the masses. The Akademi can provide expertise to set up art museums in every State and Union Territory. This can be part of the idea of setting up common cultural centres in various cities and towns, which we have suggested in Chapter 3.

5.41 An example of local initiative in the promotion of art consciousness is provided by the institutions in Ahmedabad which have a fine set of models of ethnographic, art and craft museums. There is the Calico Museum, containing an excellent collection of Indian textiles, Pichhawai paintings and reconstruction of historic wooden architecture of Gujarat; the L.D. Museum, featuring historical art objects; the Shreyas Museum of Folk Arts of Gujarat, with a scientific and well-catalogued ethnographic collection; and the Museum of Utensils at Vishala, with a unique display. The Ahmedabad Municipality supports the N.C. Mehta collection of Indian miniatures at Sanskar Kendra, one of the finest of its kind, as well as a Kites Museum with a small but instructive collection. Similar museums in performing and literary arts can also be set up, preferably at historical sites -- for instance, museums of musical instruments, dance and drama traditions, masks and costumes, or manuscripts of great writers.

5.42 The need for the Lalit Kala Akademi's close association with museums all over India cannot be overstressed, but we have found very little evidence of it. This should be achieved effectively in collaboration with the Akademis and the concerned Government departments in the States and Union Territories.

7. Incentives to Artists

5.43 Wherever we went in the country, we heard artists expressing great frustration about art materials of good quality not being available in the required quantities. The quality of paints, canvas and other requirements of the artists produced in the country does not seem to be up to the mark. Imported materials are scarce and prohibitively costly. The Akademi's centres do supply some art materials, including imported ones, to artists; but this hardly meets the existing demand. The production within the country needs to be augmented and improved in quality. The imports are not of a very heavy nature. We recommend that art materials should be placed on the Open General Licence. There should be no import duties on such materials, or there should only be a nominal one.

5.44 When we speak of promoting art, mere symbolic gestures will not do. There should be a concrete package of benefits which would give artists the reassurance that their vocation has social relevance. Public support of art is a reality even in advanced countries; it is all the more relevant in our society where the market forces cannot produce a secure environment for artists.

5.45 It is the declared policy of the Government of India to set apart a portion of the outlay on public buildings for the commissioning of murals and the purchase of paintings, sculptures, etc. for display. This amount used to be one per cent of the cost of the building earlier. It was decided in 1972 that it need not be a fixed one per cent, but could be a variable amount not exceeding two per cent of the building cost. (The relevant memorandum of the Government is at *Appendix 22*). But this decision is not generally being enforced in reality. We recommend that the Government may reiterate the decision and take appropriate steps for its enforcement. The State Governments may also be approached with a view to getting such a provision adopted and implemented. In doing so, care must be taken that bad art will not drive out the good; the Lalit Kala Akademi and major art experts should be associated or consulted.

5.46 A tangible measure which we recommend and which will greatly benefit artists would be a rebate for corporate expenditure on the acquisition of artistic works for the purpose of income tax, on the pattern of the present provision for recognized donations.

5.47 We understand that artists face problems when they wish to take their paintings abroad for

participation in exhibitions, more so when they find purchasers for their works abroad. We recommend that the Government of India should look into these in consultation with the Lalit Kala Akademi and the Indian Council for Cultural Relations and find appropriate solutions.

5.48 It has been brought to our notice that there is an inexplicable insistence on having an Indian commissioner along with a foreign expert when exhibitions of contemporary Indian art are offered (and financed) by international art organizations and museums abroad. Such a practice does not seem to be followed in sending out performing artists or troupes. The Akademi and the relevant organizations like the ICCR must see the problem in the light of the growing awareness of and interest in contemporary Indian art abroad, and take steps to enable foreign experts to select works and exhibitions of their choice to be featured in international forums. It is also suggested that the procedures for selling works of contemporary Indian art abroad through such exchanges may be liberalized. There is no reason why connoisseurs abroad should be prevented from buying the works of our contemporary artists.

5.49 A serious handicap experienced by artists wishing to participate in the Akademi's National Exhibition or *Triennale* in New Delhi, especially those living in distant places, is related to the expenditure on transporting their works to and from the Capital, and the sheer physical problems which arise in the case of large paintings and sculptures. There should be a practical scheme for the Akademi's subsidizing such transport. It would naturally mean an initial local screening of the works. The full co-operation of the Railways must be secured in arranging for rail transport of all works of art.

5.50 Elsewhere we have pleaded for the creation of adequate infrastructural facilities for the promotion of the arts. Benefits like provision of housing and studio space for artists, and bank loans for house building, can go a long way in helping the artists' community as a whole.

5.51 We do not expect instant answers to all the questions which are bound to arise in such matters. What is required is a conceptual framework in which these and similar ideas are explored systematically by the Akademi and by the Governments at the Centre and in the States.

8. Artists' Constituency

5.52 Although there are serious problems within the Lalit Kala Akademi, what cannot be denied is the keen interest that artists take in its activities. It is important to note that during a crucial period of the institution's growth, the artists' sentiments have found genuine expression.

5.53 In the early 1970s, there was a forceful intervention by an articulate section of artists in the activities of the Akademi. They felt that they were not effectively represented in the Akademi's policy-making and executive bodies. No doubt there were representatives of the Governments and art organizations of the States, but many of them were officers, administrators or others who did not fully represent a wide section of the artists. There was also a tendency for self-perpetuation, some members remaining in the Akademi for three terms or more. The protest was made by a group which included three generations of artists, ranging from very senior to very young ones.

5.54 It is in this context that the Khosla Committee (1972) envisaged a system in which a specified number of artists would be inducted into the General Council of the Akademi through an electoral roll consisting of recognized artists. In a historical sense this was not a casual phenomenon but a very important one, because it arose out of the artists' deep involvement in the Akademi's activities.

5.55 The Khosla Committee took cognizance of the views expressed at a special conference of artists, art critics and art historians convened by the Akademi following the protest. Its recommendation was that a consensus might be evolved about eminent and representative artists by having two separate lists of 200 such artists drawn by the Akademi and the protest committee; and those figuring in both the lists forming the first electoral college, along with others chosen by them to make up the total number of 200.

5.56 The actual measures which materialized were different. What was eventually decided by the Akademi was that all artists who had participated at least on a single occasion in the annual National Exhibition or the *Triennale* organized by the Akademi would constitute the electoral college.

5.57 Initially, the system had very good results. A large number of artists contested when the first elections took place, and the fifteen who were elected could be considered to have been genuinely representative of the artists. For a short time

the activities of the Akademi appeared to improve. But in course of time the body of artists became divided again, and since then the affairs of the Akademi have tended to be embroiled in tension.

5.58 Several eminent artists seemed to feel that the elections were managed, and decided to withdraw from the activities of the Akademi, refraining from participating in the National Exhibition and the *Triennale* for a considerable period of time. Apparently they believed that the objective for which they had been struggling had not really been achieved. Many persons who met this Committee spoke of malpractices and manipulation in the electoral process which, according to them, had led to power being concentrated in the hands of a few individuals. Some established artists appear to have become so disillusioned that they question the very validity of introducing the concept of elections in the field of art.

5.59 On the other hand, many others are strongly of the view that the artists' constituency serves a useful purpose and should not be abandoned. Apart from oral representations, this Committee has received a large number of written petitions to this effect.

5.60 Weighing these conflicting views objectively, we believe that the idea of elections is not incompatible with excellence. The original constitution of the Akademi, even before the introduction of the electoral system, did provide for the association of a large number of artists with its activities. The specific addition of the artists' constituency was a response to a sense of frustration which had developed in a large section of the artists' community. To question its *raison d'être* at this stage would not perhaps be a wise step. At the same time, we cannot ignore the fact that the existing system has in turn provoked dissatisfaction and disputes.

5.61 The basic flaw, in our opinion, lies in the nature of the electoral roll as well as in the constitutional provision regarding the formation of the Executive Board of the Akademi. In order to bring out the nature of the problem clearly, we should like to take up the latter aspect first.

5.62 The criticism that the fifteen members of the General Council who are drawn from the artists' constituency tend to acquire undue powers does not appear to be unjustified. The General Council's total membership stands at eighty today and includes the representatives of the States and Union Territories, art organizations, eminent

artists, Fellows of the Akademi, and the Government's nominees. The Akademi's Executive Board consists of the Chairperson, Vice-Chairperson, Financial Adviser, three nominees of the Government of India, and nine persons to be elected by the General Council from among its own members. The relevant clause does not stipulate any limit to the number of persons whom the General Council may elect from any given category of its own membership. In practice, it is seen that in the three General Councils preceding the present one (from 1975 to 1988), five or six of the nine persons chosen for the Executive Board were General Council members who came in through the artists' constituency. In the present General Council (1989-93), seven of the nine persons on the Executive Board are from this category alone.

5.63 Thus, in reality, a category of persons who constitute a minority of fifteen in the General Council have a predominant position among its members elected to sit on the Executive Board, which exercises all executive and supervisory authority in the Akademi and prepares programmes and budgets for the General Council's approval. In practice this constituency has acquired powers disproportionate to its relative strength.

5.64 It might be argued that when the General Council itself has been choosing them, why should there be allegations of extra-constitutional forces at work? But the fact that there is a crisis calls for a solution. And the solution seems to be to restrict the number of General Council members belonging to the elected category who may sit on the Executive Board. A rational course of action would be to specify, in the Akademi's constitution, the precise number of persons who may be selected from each category of members, which would not be unduly disproportionate to their relative strength in the General Council. With reference to the revised structure of the General Council which we have recommended in the last section of this chapter, the formula could be three from among the representatives of the States and Union Territories, one of the representatives of art organizations, two of the elected members, and three from among the rest of the membership.

5.65 The other important aspect of the problem, which is even more basic, concerns the formula prescribed for structuring the electoral roll. The Akademi's constitution, as amended following the controversy in the early 1970s, provides that the General Council shall include "fifteen persons to be elected by a constituency composed of artists who have participated in the National Exhibitions

and International Exhibitions of the Akademi since its inception in August 1954." Thus, even an artist who has had a single work accepted for the National Exhibition or the *Triennale* figures in the electoral roll, and has the right to participate in the election of the fifteen General Council members. In the latest electoral roll published by the Akademi (1988), about 1900 artists are listed. Out of these, the works of about 850 artists were exhibited only on a single occasion, and those of another 300 on two occasions. About 550 artists had their works exhibited on three or more occasions; details are not available in about 200 cases.

5.66 Such a large electoral roll, which will continue to swell with every future exhibition, is by itself too unwieldly an instrument for proper management. But quite apart from that fact, it does not seem to be appropriately conceived in qualitative terms. We are of the view that the electoral roll for the artists' constituency should consist of artists of proven merit, whether they are young or old. Such a proof of merit, in our opinion, is to have artists who have won an award or an honourable mention in any of the Akademi's national or international exhibitions held since the beginning. To this list can be added also all the living Fellows of the Akademi. The initial list will contain about 300 names, and the average annual addition will be a dozen or a little more.

5.67 As regards the persons who are eligible to stand for election to the Akademi's General Council, we recommend that all members of the electorate and all other artists whose works have been shown at least once in the Akademi's national or international exhibitions may be eligible for being considered for election. Nomination of every candidate must be done by a member of the electorate, and seconded by another.

5.68 We anticipate the question whether it would be appropriate for a small electorate to choose candidates belonging to a wider section of artists, and we feel bound to offer an explanation. What we are looking for are objective criteria to ensure that in the General Council there is a representation of the artists' community by active persons, elected through a rational process. This, in our opinion, is a method by which the involvement of the right people, both as electors and as elected, can be attained. In view of the impress of eminence, we consider it desirable to create an electoral college consisting of those who win the Akademi's awards or honourable mention, and its Fellows. We feel, however, that this

electoral college should be free to elect any artists in whose capacity as active contributors they have adequate confidence.

5.69 The most important question which one faces today is how to induct the best and genuinely representative artists into the Akademi, who would maintain the highest standards. We believe that the structural and procedural changes which we have suggested above are likely to be helpful in stabilizing the situation. But these alone may not be sufficient. We earnestly hope that some of the eminent artists who have chosen to stay away from the Lalit Kala Akademi, however genuine their sentiments might have been in registering such a form of protest, will now come back into the fold and extend their full support and co-operation to the institution.

9. Internal Conflicts

5.70 In recent years the affairs of the Lalit Kala Akademi have been clouded not only by external controversies involving the whole community of artists in the context of the electoral process, but also by certain conflicts within the organization. Actually these tend to overlap, and it is difficult to demarcate the borderline between them.

5.71 Allegations and counter-allegations have been made by functionaries of the Akademi against one another, involving the Chairman and the Vice-Chairman themselves, sometimes reducing the meetings of the General Council and the Executive Board to a farce. There have been complaints of malpractices in the Akademi's purchase of artists' works, financial irregularities, selection of contractors, organization of the *Triennale*, etc. Occasionally the controversies have been carried to the pages of newspapers, tarnishing the public image of the Akademi.

5.72 This confrontation of the functionaries of the Akademi and the apparent internal power struggle have led to many serious crises in its affairs. After the expiry of the term of the last Chairman some time ago, Government have not yet nominated his successor. Last year the acting Secretary of the Akademi was transferred to the regional office in Madras, and an artist was inducted temporarily as Secretary pending the regular appointment of a Secretary.

5.73 In the interim period following the ending of the last Chairman's term, the Vice-Chairman

happened to be exercising all the functions and powers of the Chairman as prescribed in the constitution. At a meeting held some time ago, the General Council passed a resolution that all the powers of the Executive Board might be exercised by the acting Chairman till the appointment of a regular Secretary (which was made recently). The Akademi's constitution permits the Executive Board to delegate to the Chairman such of its powers as it may deem fit; but such a decision being taken by the General Council in favour of an acting Chairman tends to raise fundamental questions.

5.74 The financial transactions of the Akademi will in the normal course be looked into by the appropriate authorities. But that alone is not likely to solve the basic problems of the Akademi. The remedy has to be found in adopting procedures which would generate confidence in the choice of all the members of the General Council and also the Chairperson. We recommend, therefore, that the existing General Council may be dissolved, and the revised structure and procedures suggested by us in this chapter adopted to re-constitute the body.

10. The Constitution

5.75 The General Council of the Lalit Kala Akademi is constituted as follows: The Chairperson and Vice-Chairperson are elected by the Council, as explained further below. The Financial Adviser is nominated by the Government of India. There are also other Government nominees, not exceeding five, in the Council. These are the Directors of the National Museum and the National Gallery of Modern Art, one representative of the Department of Culture, and two other persons.

5.76 Each of the twenty-five States and seven Union Territories is represented by a person nominated by the local Akademi concerned with art, who should be an artist, art critic or art historian, or otherwise closely connected with art activities. In the event of there being no such Akademi there, the State or Union Territory is to nominate a person who should be a practising artist. It must be noted, however, that in the present General Council there are only twenty-three such representatives, apparently for want of nominations.

5.77 The constitution also envisages another member of the General Council to be drawn from each State and Union Territory, representing (and be elected by) the art organizations functioning there and recognized by the Akademi. (In the event of there being no such organizations in a State or

Union Territory, the Akademi's Executive Board is to decide whether and in what manner artists of these regions may be represented). In the present General Council, however, there are only thirteen such representatives, apparently because there were no nominations and no alternatives ones have been chosen.

5.78 Fifteen members of the General Council are elected through an artists' constituency, which has been discussed in Section 2 of this chapter. Five Fellows of the Lalit Kala Akademi are also members of the General Council, in the order of their election as Fellows. The Sangeet Natak and Sahitya Akademis, the Indian Council for Cultural Relations and the All-India Council for Technical Education nominate one representative each.

5.79 The General Council as constituted above elects fifteen other members in their first assembly. These are nine eminent artists residing in India, chosen in their individual capacity; three persons who are known art critics, art historians, heads of university departments in the faculties of visual arts and archaeology, or persons who have rendered meritorious service to the cause of art; an expert from the sphere of handicrafts and folk art; an architect; and a creative photographer. The total strength of the body as provided for is one hundred and ten, but in practice it is much less (eighty in the present Council).

5.80 The Chairperson of the Akademi, who heads the General Council, is appointed by the President of India on the basis of a panel of three names drawn up by the General Council in its first *fully-constituted* meeting. Until the new Chairperson joins the Akademi, the meetings are presided over by his predecessor, whose term overlaps the Council's. The Vice-Chairperson is elected by the General Council at its first meeting.

5.81 Our recommendations are as follows: The Chairperson may be appointed in the manner suggested by us in Section 4 of Chapter 3. The Vice-Chairperson may continue to be elected by the General Council in its first meeting, as at present. The constitution does not provide that the election of the Vice-Chairperson must be from among the members of the General Council, although in practice it is so. This principle may be specifically incorporated in the constitution, as in the case of the other two Akademis. The Financial Adviser of the Government of India's Department of Culture may be nominated as a member of the General Council.

5.82 We recommend that the Government may nominate four other members, namely the Directors of the National Museum and the National Gallery of Modern Art, the representative of the Department of Culture, and one other person.

5.83 The Akademi should ensure the nomination of a representative from each of the States and Union Territories as provided for in the constitution. Such a nominee must be a person of eminence in the field of visual arts. As regards the art organizations, we are of the view that there is no justification for determining their representation State-wise. The governing principle should be to give effective representation to all such organizations in India taken together. We feel that it would be adequate if there are ten such members in the General Council. They may be elected by the core assembly of the Council instead of being nominated by any States or Union Territories. This would, incidentally, reduce the permitted strength of the General Council by twenty-two.

5.84 The fifteen members drawn from the artists' constituency may be elected in the manner recommended by us in Section 8 of this chapter. The number of the Akademi's Fellows included in the General Council may be reduced from five to three, as it is not a large constituency. The method of rotation in the order of election as Fellows may continue to be adopted.

5.85 The Sangeet Natak and Sahitya Akademis may be represented by their Chairperson/President and the respective Secretary. The Indian Council for Cultural Relations may be represented by its Director-General. and the All-India Council of Technical Education by its Director. To this category may be added the Member-Secretary of the Indira Gandhi National Centre for the Arts, and the Directors-General of Akashvani and Doordarshan.

5.86 As regards the members elected by the core assembly of the General Council, we have the following recommendations: The number of eminent artists residing in India, selected in their individual capacity, may continue to be nine. The number of persons from among known art critics, art historians, heads of the university departments in the faculties of visual arts and archaeology or persons who have rendered meritorious service to the cause of art, may be increased to four, two of them to be co-opted from the universities.

5.87 The General Council may continue to elect an expert from the sphere of handicrafts and folk art, an architect and a creative photographer, as at present. The term creative photographer should include those in the fields of films and television.

5.88 The net effect of these steps will be to reduce the strength of the Governing Council from the potential one hundred and ten to ninety-one. The core of the Council will consist of seventy-five members, including the Chairperson, and they will elect sixteen other members. This means an increase from the present actual strength of eighty, but it will enable the Akademi to establish useful links all round. Nine States or Union Territories go unrepresented today, which is not desirable. No person should be a member of the General Council for more than two *successive* terms.

5.89 We recommend that the nine members of the General Council elected by it to become members of the Executive Board may be drawn from different categories according to the following formula, for reasons explained by us in Section 8 of this chapter: three persons from among the representatives of the States and Union Territories, one member representing the art organizations, two of those elected through the artists' constituency, and three from among the rest of the membership. The provisions in the constitution relating to the Finance Committee of the Akademi may also be amended in the manner recommended by us in Section 9 of Chapter 3.

Chapter 6

SANGEET NATAK AKADEMI

6.1 The Sangeet Natak Akademi was inaugurated in 1953, and registered as an autonomous Society in 1961. Its objectives are set out in its Memorandum of Association and the Rules and Regulations framed under it (*vide Appendix-2*). In this chapter we examine some issues which are specific to this Akademi.

1. Awards and Fellowships

6.2 One of the stated objectives of the Sangeet Natak Akademi is "to award prizes and distinctions and to give recognition to individual artists for outstanding achievement in the fields of music, dance and drama". In pursuance of this goal, the Akademi had instituted schemes of annual awards and Fellowships in 1954. These are bestowed on distinguished persons in the performing arts for contributions of an abiding nature made over a period of time. Persons below the age of fifty are not normally considered for a Fellowship, the corresponding age for awards is thirty-five. A person who has received an award is not eligible for receiving another; but he or she may be considered for a Fellowship after the lapse of ten years. No Fellow is eligible for an award.

6.3 Over the decades the categories in which the awards are given have increased. At present they include several categories of music (Hindustani and Carnatic, both vocal and instrumental, 'creative music', folk and other forms of music); various categories of dance (such as Kathak, Bharatanatyam, Odissi, Kuchipudi, Manipuri, Kathakali, Mohiniattam, Chhau, Sattriya, 'creative dance', folk and tribal dances); and, in the area of drama, acting, direction, playwriting, puppetry, lighting and make-up.

6.4 The awards are not necessarily given every year in each category, nor are they restricted to only one person in any given category. At present twenty-four awards, each carrying a monetary value of Rs. 25,000, are made every year. There is considerable flexibility in deciding how they are distributed among the different categories. In 1989, there were eleven awards in music, including two each for Carnatic instrumental and folk music, and three for Hindustani instrumental. There were four awards for different kinds of dance, and nine in theatre (two each for acting and playwriting).

6.5 The procedure of selection is described in the following lines: The Akademi invites, every year, nominations from Fellows of the Akademi, members of its General Council, Chairpersons of State Akademis, Heads and Deans of performing arts departments in the universities, heads of the Departments of Culture in the States and Union Territories, and eminent scholars and experts in related fields. The nominations are scrutinized by the Akademi's Executive Board, whose recommendations are considered by the General Council, which may also consider other names. The decision of the Council, taken by a majority of at least three-fourths of the members present and voting, is final. Persons who are recommended by the Executive Board but are not selected by the General Council are eligible for consideration again in the following year.

6.6 The general opinion in many parts of the country is that the system and the decisions are fair. In certain places there is a feeling of the region being neglected, but we were not able to identify any real basis for such grievances. The procedure adopted over the years seems to be well suited to the environment in the performing arts, and it has stood the test of time. The individuals who receive the Akademi awards are generally recognized as deserving the honour, and there are no serious controversies surrounding the awards. Most of the awardees are in their prime at the time of the awards. Perhaps the absence of a competitive set-up, in which there would only be a single award for each category, is one of the reasons for the confidence which the system by and large generates.

6.7 Until recently the annual award ceremony used to be held only in New Delhi, but of late the Akademi has started organizing it in other cities also. Bhubaneswar, Calcutta, Lucknow and Bangalore are some of the places where this has been done. In connection with the functions, short recitals by the award-winning artists are also organized. We recommend that the honoured artists may also be offered an opportunity, if they agree, to perform at a few other places of their choice in the country during the year following the award. This may be done in collaboration with the State Akademis or other similar institutions.

6.8 The Akademi adopts an identical procedure for selecting its Fellows, whose number may not exceed thirty at any given time. So far the Fellowships have been awarded to seventy-five distinguished persons who have made outstanding contributions to music, dance and drama as performing artists,

scholars, teachers, composers, playwrights and theatre directors. Twenty-nine of them are living. Since 1986, a Fellowship carries the same monetary benefit as an Akademi award.

6.9 The constitution of the Sangeet Natak Akademi provides for the election of Associate Fellows by the General Council. There can be up to sixty such Associate Fellows at any given time, but in practice there is none. This provision may be deleted as we have recommended in the case of the Sahitya Akademi also.

2. Research and Documentation

6.10 One of the primary objectives of the Akademi is to promote research in the fields of music, dance and drama. The Akademi's support for worthwhile research schemes by the grant of research fellowships and by undertaking research ventures in collaboration with other institutions has been marginal. We recommend that this activity may be stepped up considerably. The scope for research is immense. The topics should be specific and not too general, and must have a clear focus. It is not necessary that all such research should be done directly under the aegis of the Akademi. It should seek out institutions where research is already being conducted or where the potential for purposeful research exists, and sponsor and support activities through them. Universities, State institutions including State Akademis, private institutions and private individuals with the necessary capacity should all be harnessed for this purpose.

6.11 In the past few decades, the Sangeet Natak Akademi has built up an extensive collection of gramophone discs, specially recorded cassettes, documentary films, photographs, etc. It has also produced its own studio and field recordings, on videotapes and in sound. While the Akademi acknowledges that there are many gaps to be filled in classical dance and theatre, much good work has been done in the case of classical music as well as tribal and folk traditions.

6.12 While the collection is large, it could certainly be much larger considering the immense wealth of material available in the country. It should be the endeavour of the Akademi to see that no major musician or school of music, no dancer of repute or dance system and school is left unrepresented in its collection. Again, the material should be definitive and thematic -- so that it can serve as the basis for all study and research in these fields.

6.13 The Akademi ought to have a broader perception of the true nature of documentation in the context of the performing arts. It should not assume that sound or visual recording alone constitutes documentation. The vital need to undertake research, and produce a matching collection of written material to support the recordings, should not be overlooked.

6.14 Documentation is the basis of advanced research work, and documentation itself depends on well-thought-out initial research. It is difficult to avoid the overall impression that the Akademi's documentation work in many cases is somewhat disjointed.

6.15 There are serious deficiencies in classifying, indexing and cataloguing the voluminous archival material already available in the Sangeet Natak Akademi. It is true that the work is handicapped by constraints of space, equipment and experienced staff. These lacunae need to be filled. There is also much scope to improve the maintenance and preservation of the archives. It is essential that detailed classified catalogues of the collections are printed and made available to all those who wish to have them.

6.16 This rich accumulation of cultural wealth is not easily accessible to other institutions and research scholars. We discovered that even senior faculty members in professional teaching institutions in the performing arts were unaware of the contents of the national institution's archives. The facilities for retrieval and reference available on the Akademi's premises in New Delhi are sadly inadequate. The Akademi ought to make a determined attempt to improve the country-wide accessibility of its archival material, in close collaboration with the State Akademis, universities, music and dance schools and colleges and other cultural institutions. Specifically, the Akademi should examine the question of making available for sale, subject to considerations of copyright, audio and video cassettes prepared out of its present and future collections, paying the necessary royalty.

6.17 We are glad that the Akademi has plans to expand its documentation and dissemination programmes and to undertake surveys of traditional theatre groups, teachers/*gurus* in classical music and auditoria facilities in various cities. We would urge that well-defined priorities be laid down in implementing these ideas.

6.18 The objectives of the Akademi include the establishment of a museum and library for research. It has a good collection of musical instruments, both classical and folk, and artefacts such as masks, costumes, puppets, jewellery, etc. The collection contains about two thousand items, but only a small portion of it is on display on the Akademi's premises, for want of space. The library, too, has inadequate space and facilities. We feel that more space and funds should be found for these activities.

3. Organization of Events

6.19 The Sangeet Natak Akademi has a mandate to foster cultural contacts between the different regions of the country and with other countries in the fields of music, dance and drama, co-ordinating the activities of regional or State Akademis. The Akademi is also expected to revive and preserve folk forms of performing arts in different regions, and to sponsor national festivals and seminars on music, dance and drama, as well as to encourage regional festivals.

6.20 In Chapter 3 we have discussed the generally inadequate interaction between the National Akademis and other cultural institutions in the country. A welcome exception is the Inter-State Cultural Exchange Programme for encouraging the mobility of performing artists and troupes among various States and Union Territories. Since the early 1980s the Sangeet Natak Akademi has been taking a leading part in this programme, functioning as a co-ordinating agency. An annual meeting of representatives of the States and Union Territories is held to monitor the results and formulate schedules for forthcoming activities. However, there would appear to be some clash between this activity and similar activities of the recently established Zonal Cultural Centres.

6.21 Certain other activities of the Akademi are also geared towards achieving some of its aims listed above. For example, under its scheme for the study and promotion of tribal culture, it has organized festivals of tribal arts in various States like Arunachal Pradesh, Andhra Pradesh, Bihar, Gujarat, Himachal Pradesh, Madhya Pradesh, Maharashtra, Manipur, Nagaland, Orissa and Uttar Pradesh. On these occasions photographic and video recordings have been made for the Akademi's archives.

6.22 Some events organized by the Akademi in the capital in recent years have won critical acclaim and good public response. Among these are the

annual *Lok Utsavs* which have featured more than a hundred forms of music, dance and drama, under the Akademi's scheme for the preservation of rare forms of performing arts. Another is the *Bhakti-aur-Sangeet Utsav* featuring a cross-section of the country's devotional music and poetry, both in the classical and folk forms. This is organized under the Akademi's programme of national and regional festivals. Events on the model of the *Lok Utsav* have been held in places like Chandigarh and Calcutta with the Akademi's collaboration.

6.23 The Akademi has a programme of organizing an annual festival called *Yuva Utsav* in different cities to identify and encourage young talent in music and dance. The event has been held in Bhubaneswar, Kanpur, Jaipur, Jamshedpur, Madras and Shimla, apart from New Delhi.

6.24 The Akademi's encouragement to theatre has also largely taken the form of national and regional festivals, covering contemporary theatre as well as traditional and folk drama. It has a scheme to encourage young theatre workers, whose plays are presented in zonal theatre festivals. It organizes theatre workshops and seminars from time to time. These provide good forums for mutual acquaintance among persons working in different kinds of theatre and different languages.

6.25 The view has been expressed by many witnesses that the Akademi should concern itself less with organizing performances, and concentrate more on academic and research work. We agree that the Akademi must undertake far more intensive and qualitatively superior work in the areas of documentation and research. We are also highlighting, in a following section of this chapter, the adverse effects of overdoing the impresario role.

6.26 Research, however, is an invisible activity. If a National Akademi concerned with the performing arts is to have a public presence, it must necessarily present the very best of performances, setting standards, as it were, of excellence. Events featuring the arts of different parts of the country, moreover, help the Akademi to strengthen its own links with public and voluntary cultural institutions in the States and Union Territories. An Akademi of music, dance and drama which does not concern itself with performances is soon likely to become a dry institution, lacking the very sensitivity which it is expected to generate in the cultural environment.

6.27 But the performances arranged by the Akademi should be different from the routine kind of performances that are arranged by others. It should certainly provide for performances on special occasions, such as its own award functions. It should also organize specially designed performances, related to particular schools or *gharanas* or for honouring specific composers or *gurus* or to highlight similarities and inter-linkages and the like. Performances built around special themes would also be valuable.

6.28 The guiding considerations should be referral value and good taste. If the Akademi's resources and efforts are concentrated on organizing performances, very little will be left for important academic work, like research, seminars and publication of basic materials.

4. Kathak Kendra & Manipur Academy

6.29 The Sangeet Natak Akademi has also been called upon to provide instruction in music, dance and drama. The National School of Drama used to be part of the Akademi, and became an independent body in 1975. Two leading dance schools in the country, the Kathak Kendra in New Delhi and the Jawaharlal Nehru Manipur Dance Academy in Imphal, continue to be constituent units of the Akademi.

6.30 The Kathak Kendra, which was established in 1955 and was reorganized in 1964, became a part of the Akademi in 1969. The institution in Manipur was set up in 1954 as the Manipuri Dance College, and was taken over by the Akademi in 1957 and given its present name. Both the institutions are managed by the Akademi's Executive Board, and each has a separate Advisory Committee consisting of ten members, who include distinguished dancers, musicians and *gurus*.

6.31 The Kathak Kendra offers a five-year foundation course, three-year diploma (pass and honours) courses, two-year specialization courses in Hindustani vocal music and percussion, and refresher courses. The faculty has more than a dozen teachers, including eminent dancers like Shri Birju Maharaj, and, till recently, the late Shri Durga Lal. There are about 180 students on the rolls at present, including ten foreigners.

6.32 Attached to the Kendra is a production unit with a permanent repertoire of Kathak dances. While it undertakes professional engagements, it is mainly meant to be an experimental unit for enlarging the Kathak repertoire and trying out innovative presentations and choreography.

6.33 The Kathak Kendra organizes an annual dance festival named after the renowned *guru*, Shri Maharaj Bindadin, in which artistes from various parts of the country, including those belonging to other dance forms, participate. Another annual event, the Saracchandrika Festival, presents young solo dancers. The Kendra organizes seminars and workshops featuring not only the Lucknow and Jaipur *gharanas* which figure in its teaching programme, but other styles as well.

6.34 The Jawaharlal Nehru Manipur Dance Academy offers instruction in Manipuri Raas and Nata Sankirtan, and also related music and dance and martial arts. It offers a three-year certificate course, a three-year diploma course, and a two-year post-graduate diploma course. The faculty has a principal, a vice-principal, thirteen *gurus*, and six other teachers. The Academy also utilizes the services of some old and eminent masters as visiting *gurus*, mainly for teaching the post-graduate students. There are at present about 485 students. The growth in the student strength has been very steep after 1977, when it was only about 160.

6.35 The Academy has a production unit since 1975, with an expanding repertoire of traditional and contemporary dances. Like its counterpart in the Kathak Kendra, the unit has an experimental outlook.

6.36 There is no doubt that both the Kathak Kendra and the Manipur Academy have been serving a very useful purpose in imparting training to a large number of students in the respective dance styles.

6.37 The accommodation available to the Kathak Kendra in Bahawalpur House is extremely inadequate and cramped. The hostel conditions are also unsatisfactory. The Manipur Academy in Imphal is situated in a spacious campus spread over nearly five acres of land, with an open-air stage and a medium-sized auditorium. However, the buildings themselves provide inadequate accommodation. A planned building programme is called for in both cases.

6.38 The remuneration offered to some of the faculty members in these institutions should be improved and disparities remedied. In particular, the visiting *gurus* in the Manipur Academy, who take the post-graduate classes, appear to be compensated on a scale which is absurdly low. Some of them are eminent masters, the preservation of whose art is a major concern of the Sangeet Natak Akademi. There is a glaring incongruity between the honourable place they have in the Akademi's

scheme of things and the monetary recompense that is attached to their services as teachers in the same organization. We feel that the General Council of the Akademi should address itself to rectifying this situation.

6.39 The expenditure of the Kathak Kendra in 1988-89 was about Rs. 47.5 lakhs, and that of the Manipur Academy about Rs. 28 lakhs. Salaries accounted for about Rs. 20.5 and 21.5 lakhs respectively. We recommend appropriate increases in their budgets.

6.40 The Directors of the two institutions are *ex officio* members of the respective Advisory Boards. In terms of salary they are ranked with an Assistant Secretary of the Sangeet Natak Akademi. We recommend that their status may be reviewed by the General Council and upgraded suitably.

6.41 An important issue which is pending is the University Grants Commission's recognition of the diplomas/certificates given by the Kathak Kendra and the Manipur Academy as well as by institutions like the Kalakshetra, Kerala Kalamandalam, etc. This question needs to be resolved with a sense of urgency.

6.42 The opinion has been expressed before this Committee that national schools should be set up by the Sangeet Natak Akademi to look after other dance forms like Bharatanatyam, Kuchipudi, Kathakali, etc., as well as music. We beg to disagree. There are historical reasons for the Kathak Kendra and the Manipur Academy being sponsored by the Sangeet Natak Akademi. There is no dearth of institutions imparting instruction in other forms of dance as also classical music in the country. The Akademi's concern should be to strengthen the existing institutions, and not to be in a hurry to create new ones. It should also be a catalyst in organizing serious research on the techniques of teaching music, dance and drama in the Universities and other educational institutions.

6.43 There is, however, an exceptional case. The Akademi, in our view, should consider either itself starting, or sponsoring an Institute of Choreography. This is an important but comparatively neglected area of the performing arts in our country.

5. Dissemination

6.44 Dancers and theatre persons have a very special problem. Books, paintings, sculptures and musical compositions survive the lifetime of their

creators. Even the performances of musicians get widely recorded. But the art of great dancers and theatre persons will vanish with them unless there is a determined effort to make audio-visual recordings. It should be one of the tasks of the Sangeet Natak Akademi to build up archives of such recordings. In doing so, a sustained programme of collaboration with Akashvani and Doordarshan, as well as other institutions, would be productive. It is necessary to remove the feeling amongst dancers and theatre persons that their art forms, unlike those of writers, painters, sculptors or even musicians, have no assurance of surviving the ravages of time.

6.45 It is a matter for gratification that right from the beginning of broadcasting in India there has been a very strong link between radio and our classical music. For nearly four decades All India Radio's National Programme of Music has been a hallmark of quality. But Doordarshan has still to develop such a link with the performing and plastic arts.

6.46 The extensive scope for presenting plays on television, and for Doordarshan to collaborate with the Sangeet Natak Akademi and the National School of Drama in developing a curriculum for theatrical performances on television, is discussed in the chapter which follows.

6.47 We recommend that the Akademi should undertake continuous collaborative projects with organizations all over the country to record musical and dance performances of all great living artists. In addition, the Akademi should search out rare items of classical, traditional and folk music, dance and drama, particularly those that are in danger of disappearing for want of performers, and record these on audio or video tapes. Programmes in co-operation with the Indira Gandhi National Centre for the Arts, the State Akademis, and voluntary organizations like the National Centre of Performing Arts in Bombay, the Music Academy and Kalakshetra in Madras, to name only a few, should be highly rewarding. It is the special responsibility of the Akademi to ensure that whatever is available today is preserved for posterity with the greatest care, concern and solicitude.

6.48 The Akademi has brought out books and monographs in various categories, such as expository works on musical, dance and theatrical forms, biographies, compilations of lyrics, critical histories and research volumes. It publishes a quarterly English journal, *Sangeet Natak*.

6.49 It has also published or assisted in publishing rare and old manuscripts. But there are many more of these which await publication. In fact there may be many whose existence is not even known. These have to be located and published.

6.50 Here again, as in the case of the publications of the other Akademis, arrangements for the distribution and sale of publications can be greatly improved. It should be possible for anyone wishing to possess a publication of the Akademi to buy it easily in any of the cities or towns in the country. If it is necessary to enter into suitable arrangements with private publishers and booksellers for this purpose, this must be considered. What we have said in this regard in the chapter on Sahitya Akademi will apply equally here.

6.51 The Akademi has been responsible for bringing many regional forms of our performing arts, like Chhau, Odissi and Yakshagana, to national notice. But there is a need to produce a large body of literature on the performing arts, and commercially available recordings for listening and viewing, for the benefit of ordinary people. Perhaps there are problems of copyright, which create some constraints. But commercial houses could be persuaded to issue audio and video cassettes bearing the stamp of the Akademi. It is important for the Akademi to realize that such ventures cannot be successfully undertaken by itself in isolation, but must necessarily be collaborative.

6.52 There is obviously a special intrinsic strength in Indian music and dance which has enabled them to survive the onslaught of Western culture. The number of young people who have serious interest in our traditional music and dance is growing, and not diminishing, as has been demonstrated by the activities of SPIC-MACAY (Society for the Promotion of Indian Classical Music and Culture Among Youth). To provide them all with a rich and easily accessible source of knowledge and good taste ought to be the constant concern of the Sangeet Natak Akademi.

6. Some Recent Forums

6.53 While this Committee was engaged in its work, several issues relating to the performing arts were discussed at some important seminars and conferences. Mention may be made of the symposium organized by the Sangeet Research Academy, Calcutta (December 1988); the workshop on dance education in schools organized by the National Council of

Educational Research and Training (October 1989) in Bangalore; and the Curriculum Development Centre on Performing Arts set up by the University Grants Commission (report published in October 1989).

6.54 The Sangeet Research Academy symposium stressed the importance of recognizing the *guru-sishya parampara* as a significant instrument for the transmission of knowledge and skills in our systems of music and dance, and of supporting it with effective incentives for masters and students in the rapidly changing environment. It attempted to define the roles and objectives of music and dance schools and university departments, and envisaged a scheme for promoting studies, research, criticism and the use of modern technology in the performing arts.

6.55 The NCERT workshop discussed the feasibility of adapting dance movements, mime and martial arts for children in schools. The consensus was in favour of introducing these from the primary school level, without necessarily having to appoint special teachers.

6.56 The group of experts constituting the UGC's Curriculum Development Centre drew up model syllabi for music, dance and drama, and also made several suggestions of an organizational nature. It stressed the importance of introducing training classes and appreciation courses in schools; regular refresher courses for teachers; a foundation course in the first year in all the three performing arts; and a short-term course in acting for the mass media in selected theatre departments. It emphasized that traditional *gurus* must be supported, centres of excellence for regional styles established, and comparative studies of regional forms and styles encouraged.

6.57 The most significant issues emerging from these discussions are the following:

- The importance of traditional transmission in music and dance is now beginning to be recognised in the University system, after 40 years of efforts. Schemes like traditional *gurus*-in-residence are being envisaged.

- There have been a few isolated ventures in the recent past to produce an institutional stimulus to the *guru-sishya parampara*, for instance by the Sangeet Research Academy in Calcutta and the Dhrupad Kendra in Bhopal. But an effective modern version of the traditional *gurukula* system, which can meet the demands of the rapidly changing life styles and social

values and can still retain the spirit of the tradition, is yet to be evovled.

- There is a paramount need to enhance the younger generation's awareness and appreciation of our traditional music, starting from the school stage.

- Just as traditional forms need support and encouragement, genuinely creative innovations in music and dance -- like musical ensembles, choreography and 'creative dance' -- must also be recognized and supported.

- Institutions imparting training in music and dance suffer from lack of proper 'feeding', in the absence of adequate provision for training in the schools. If participative singing is introduced at the primary school level, talented children could be selected for special training at higher levels; training in instrumental music could be introduced at the plus-2 level.

- There is a need to define clearly the roles and objectives of teaching institutions, which must prepare musicians and dancers with future goals of performance, research, criticism, etc. Institutions endeavouring to support the *guru-sishya* concept must aim at training professional performers, creating and sustaining distinctive styles and schools. University departments must ensure a scholarly approach to music and dance, and produce academics who are well-equipped for research.

- Teachers who are part of the institutionalized system of education in music and dance, who are themselves products of the same system, need to be brought up to the mark through refresher courses.

- Earnest efforts are needed for promoting better understanding of Carnatic music in the regions where Hindustani music is in vogue, and *vice versa*. Common concerts, lecture-demonstrations and publications are some of the measures which can be envisaged.

6.58 Among these points, one that should specially engage the attention of the Sangeet Natak Akademi is the reorientation of the *guru-sishya parampara*. The Akademi has had schemes of offering fellowships to *gurus* and *sishyas* in rare forms like Dhrupad These schemes need to be augmented. Support for innovative and experimental work is another area where the Akademi could take initiative. There has been no involvement of the Akademi in education by way of preparation of teaching material in music

and dance, or evolving a pattern of training suited to the conditions of our country on the model of *gurukulas* and *conservatoires*. This should be one of the areas of priority concern. The Akademi should work in close collaboration with agencies like the NCERT and the UGC.

6.59 We should also like to point out that the performance of Western classical and church music in India should not be overlooked by the Akademi. There are a few dedicated organizations in the country which concern themselves with serious Western music. They reflect a part of our infinitely rich cultural heritage, and deserve support and encouragement. To treat Western classical music as an alien phenomenon not deserving the Akademi's attention would do great harm to the universalist outlook which constitutes the very core of our civilization.

7. Proliferation of Festivals

6.60 The labours of this Committee amounted in a way to taking stock of the entire cultural scene in India today. In the performing arts, there has been a tremendous spurt of promotional activity by the Governments at the national and State levels. But does encouragement of art merely mean arranging more performances, especially in the cities, and the holding of *utsavs*? It all probably began with the inclusion of folk dances in the Republic Day parade in the Capital. But a process of snow-balling seems to have been set in motion.

6.61 We wish to utter a serious note of warning against the apparently mindless frenzy of cultural extravaganzas within the country all the year round. These are not helping culture, but are harming it. Art and culture should not be reduced to a packaged commodity ready for sale and export. That would only help the emergence of a new class of cultural contractors and middlemen. We are glad that many persons who met this Committee, who included some sensitive critics, felt, like us, that the emphasis should be on quality and not quantity, and that the tempo of organization of festivals should be toned down.

6.62 The practice of the Akademis and Government agencies organizing a large number of performances with free tickets might give the impression that they are doing much to promote the arts. In reality, it seems to be leading to a devaluation of our performing arts. The audience tends to lose seriousness of purpose. Attending cultural events becomes a status symbol or a cultural buttonhole rather than a quest of artistic experience. The

festivals also foster a new kind of cultural bureaucracy. Among artists themselves they create a competition for patronage. There is a rush for opportunities to be sponsored for visits abroad.

6.63 Our performing arts must be nourished in an authentic environment, and not in an artificial setting. Our tradition of *sahridayata*, namely the rapport between the artist and audience, is not analogous to the relationship between the producer and consumer. The two are bound together, instead, in a common heartbeat.

6.64 Performing artistes who belong to our traditions -- whether classical, folk or tribal -- should not be treated either as museum pieces or as export commodities to be exhibited in India or abroad. While some of the festivals at historic spots like Khajuraho and Elephanta are imaginative, we should be careful to avoid the 'mela' approach.

6.65 We wish to reiterate our strong reservations about the value of the so-called big-impact festivals, whether held abroad or within the country. We are convinced that there is an urgent need to reorient one's entire approach towards the performing, visual and narrative-literary arts of the folk and tribal people of India. Any artistic activity should be viewed in its authentic context and not out of it. For instance, a folk music and dance festival must be viewed in relation to its ritual or social significance, which often involves collective participation and not performance on a stage. Institutional support for rejuvenating the event could be provided. Efforts to store visual impressions for posterity through video recording must not lose sight of the need to preserve also the purity of the art forms. The objective of promotional endeavours should be to instil a renewed self-confidence in the people, rather than create a false sense of glamour which would undermine the integrity of artistes and art forms.

6.66 In saying this, we are not overlooking the natural process of change which must affect the life styles of the folk artistes or the population in the rural and tribal areas. Nor are we suggesting that their arts must never be subjected to external exposure. On the contrary, we fully recognize the need to encourage in refined ways the wide appreciation of our art forms. What we wish to stress is that injurious extraneous elements ought not to be brought into any given cultural milieu in the name of promotion or progress.

8. The Constitution

6.67 The Memorandum of Association of the Sangeet Natak Akademi and the Rules and Regulations framed under it provide for a General Council consisting of sixty-seven members. The core of the Council consists of the Chairperson and the Financial Adviser (appointed by the President of India and the Government of India respectively); five persons nominated by the Government of India; one person nominated by each of the twenty-five States and seven Union Territories; one representative each of the Ministry of Education and the Ministry of Information & Broadcasting; two representatives each of the Lalit Kala and Sahitya Akademis; and one representative each of the National School of Drama and the Indian Council of Cultural Relations.

6.68 These forty-seven members co-opt twenty others. Twelve of these are selected in consultation with cultural organizations recognized by the Akademi, ensuring that the fields of Hindustani music, Carnatic music, dance and drama are represented by not fewer than two knowledgeable persons in the fields of music, dance and drama from different regions of India. Eight other eminent persons are co-opted in their individual capacity. The Vice-Chairperson of the Akademi is elected by the General Council from among its members.

6.69 While this is largely satisfactory, we would suggest a few changes, as follows: The Chairperson may be appointed in the manner suggested by us in Section 4 of Chapter 3. The Vice-Chairperson may continue to be elected by the General Council from among its own members. The Financial Adviser of the Department of Culture in the Government of India may be nominated as a member of the Governing Council.

6.70 As regards representatives of the States and Union Territories, wherever a Sangeet Natak Akademi or equivalent institution exists, the right of nominating a person from the State or Union Territory may be exercised by it. It is only where no such organization exists that the State Government or Union Territory Administration may make the nomination. In either event, the nominee must be a person who is eminent in the field of performing arts, and not a functionary of Government.

6.71 The reference to the 'Ministry of Education' in the rules may now appropriately read 'Department of Culture'. Instead of a representative of the Ministry of Information and Broadcasting, we recommend that the functional heads of Akashvani

and Doordarshan (their Directors-General) may be included. They may, however, be counted among the five Government nominees mentioned above.

6.72 The representatives of the Lalit Kala Akademi and the Sahitya Akademi may be specified as their Chairperson/President. The National School of Drama may be represented by its Director, and the Indian Council for Cultural Relations by its Director-General. The Indira Gandhi National Centre for the Arts may be added to the list, to be represented by its Member-Secretary.

6.73 As regards the category of twelve co-opted members, there may be a provision to include among them one eminent historian or critic in the fields of music, dance or drama, and not fewer than two eminent educationists to be chosen from among the faculties in the universities or other educational institutions in those fields. The category of eight eminent persons co-opted in their individual capacity may also be redefined so as to include a musicologist and two or more Fellows of the Sangeet Natak Akademi.

6.74 Among the members of the Executive Board of the Akademi, the rules specify a representative of the Ministry of Education. This may be amended to signify a representative of the Department of Culture of the Government of India.

6.75 The Finance Committee of the Akademi may be re-structured in the manner suggested by us in Section 9 of Chapter 3.

Chapter 7

NATIONAL SCHOOL OF DRAMA

In 1959 the Sangeet Natak Akademi had established the National School of Drama and Asian Theatre Institute. In 1975, its management was taken over by an independent institution called the National School of Drama Society, set up by the Government of India as an autonomous registered Society and wholly funded by it. The specific objectives of the NSD Society are set out in its Memorandum of Association (*vide Appendix 2*). It imparts training in dramatics and promotes theatre in India, aiming to set high standards of theatre education in the country.

1(a). Theatre as an Art Form

7.2 The theatre is a powerful art form for moulding the mind, heart and taste of the people. This medium provides for the collective scrutiny of issues connected with all aspects of life past and present, at the level of philosophic enquiry, psychological investigation and sociological awareness. It is thus a dynamic art form which comes fully alive in the intellectually charged energy generated between the stage and the audience. Historically, the theatre is seen as signifying a high point in the cultural development of a people, and has been a measure of its accomplishment. It is one of the most democratic forms of creative expression, for it can only be sustained by the will and acceptance of the public. The essential purpose of a school of drama is to train students so as to enable them to fulfil these exalted objectives

7.3 The theatre combines within itself all forms of creative endeavour, namely literature, music, dance, painting, sculpture and architecture. Therefore, the demands it makes on the teacher and the would-be exponent alike are of an extraordinary nature. The dimensions of this task have to be reflected in the course of study prescribed in a school of drama, the system of training adopted, the facilities provided, the competence of the staff and the capability of the students, and the impact which all these collectively make on the theatre-going public and the masses.

1(b). Theatre Training

7.4 The starting point is a carefully prepared syllabus which embodies in its very form and content the coherence, logic, consistency and integrity of the aims of the School. Theatre involves both theory and practice. They cannot be mutually excluded, since it is the theory which will ultimately be tested out in very clear-cut, palpable terms, in front of an audience.

7.5 There are several aspects of theory which need to be covered. There is, above all, the study of dramatic literature. In a country like ours, the courses should include the study of Sanskrit drama and contemporary Indian drama in the various Indian languages, along with a study of the traditional forms of regional drama. The study of wider Asian drama is important, because Sanskrit and other traditional forms of theatre in India have much in common with the theatre of Sri Lanka, Burma, Indonesia, and indeed even that of China, Japan and Korea. We cannot comprehend the full significance and richness of our own theatrical forms unless we see them in relation to this larger geographical entity which has been influenced by the spread of Buddhism and the outflow of Indian culture in South-East Asia, particularly the influence of epics like the Ramayana and the Mahabharata. Equally important is the study of Western drama, from the Greeks right down to the present day.

7.6 Intensive study of the Sanskrit dramatic form is essential as it constitutes the very basis of Indian aesthetics. The *Natya Shastra* provides inexhaustible avenues for research, study and development which would bring a new awareness of India's heritage.

7.7 These various areas of dramatic study which deal with universal truths call for close investigation because they embody important philosophical, metaphysical and cultural concepts. In the theatre these ideas are projected in terms of the stage, through the medium of acting, direction, stage design, costume design, make-up, lighting, sound and music as well as theatre architecture. One cannot therefore visualize a course of theatre study in which theory is separate from practice.

7.8 In the analysis of theatre architecture, for example, the student discovers that the theatre building itself is not just an intricate machine for the presentation of plays, or an edifice which merely undergoes alterations in response to

changing tastes in architectural style. It is far more than that. It is, in each period and place, the representation of the universe in microcosm. The Sanskrit theatre, the Noh stage, the arena in Ramnagar where the Ramlila is performed, the wooden 'O' of Shakespeare's times, the Greek theatre at Epidaurus, the Koothambalam in Kerala -- each of these is the actualization of a profound idea, namely a paradigm of the universe and humanity's place in it.

7.9 Accordingly, a course of theatre training covers the history of man's representation of the world and of human experience through a wide range of artistic expression, from the ritualistic, the symbolic and the poetic down to the meticulously realistic.

7.10 The formation and evolution of human societies, their history, philosophy, metaphysics, psychology, political structures and cultural manifestations are part of the vast landscape of humanity which the theatre practitioner must comprehend and traverse. How is this complex panorama of human experience to be reflected with subtlety, clarity and insight in a system of training -- which starts with the simple acts of breathing and walking, and proceeds to interpretation of fleeting, half-concealed nuances in human relationships?

7.11 Training in theatre can, of course, stop short at the mastery of mere techniques: voice production, movement, carpentry, the making of stage properties, the application of make-up, the fabrication of beards and wigs, the cutting and stitching of costumes, or the handling of lighting equipment. Such practical knowledge is basic, but one does not need a specialized school of drama for it. All these things can be taught in workshops and institutes of technical training.

7.12 It is necessary to go beyond the purely technical aspects to the interpretative and creative aspects, to the more profound role of each of these elements as indices of human consciousness, of moral and psychological truths. It is only then that one can plumb the deeper waters of creative intuition and awareness. It is the privilege of the teacher in theatre to initiate the novice, step by step, into this boundless ocean of human experience.

7.13 Let us take, for example, the training of an actor. There is the moulding of the actor's body, his mind and his sensibility. Various forms of strenuous physical training like dance movement,

yoga and the martial arts provide the actor with a body which is a flexible, sensitive instrument. But beyond that, when the actor is confronted with the whole gamut of world history, and is called upon to serve as an interpreter of the past and the present of a wide range of human societies, he must have a developed mind which is comprehensive and sensitive enough to respond to these exacting demands, as well as sufficient skill and imagination to communicate them convincingly to an audience.

7.14 An actor may have a graceful and finely-tuned body, an exquisitely modulated voice, a fine, highly developed mind; but the question of sensibility is an intangible matter of spirit, of taste and refinement, which transcends technical skill. It is a matter of imaginative grasp, of the capacity to respond to human experience with sympathetic understanding and poetic insight; the ability to absorb ideas emanating from the greatest minds and incarnate them in his performance.

7.15 How long a period is required for the training of such an actor? If we take any of the traditional performing arts in our country, such as music or dance, we know how extensive the period of training is. The Kathakali dancer, for example, acquires his basic technique over a period of fourteen years, and spends his entire lifetime projecting not more than three or four roles suitable to his physique, temperament and histrionic skill. The classical musician's apprenticeship is also no shorter than a decade and a half.

7.16 What kind of training must go into the making of a contemporary actor who would interpret in fairly quick succession Kalidasa's Dushyanta, Karnad's Tughlaq, Sophocles' Oedipus Rex, Dharmvir Bharti's Ashvatthama, Shakespeare's Othello; who would on occasion perform in a Yakshagana or Noh play, a Brecht play, a Nautanki, a Moliere farce, a musical extravaganza; and who would be equally at home in television and the films? Can such virtuosity be achieved through a short period of intensive training? Quite a few past students of the National School of Drama have demonstrated through their careers that this is indeed possible. The point is: what is the content of the course, what is the nature of the training, and what is the system adopted to ensure a fairly high standard of achievement?

7.17 Let us not forget the fact that the end products of these academic efforts are to be presented before a living and expanding theatre

audience, so that all the ideas developed in the training process are constantly tested out before the public. In doing so, not only does the institution verify the relevance and validity of its ideas, but it also enlarges the mind of the public, educates it, and develops its sensibility. There has to be a continuing, vital interaction between the theatrical performance and the audience; and this must be constantly kept in mind while providing the training of the actor, director and others concerned with the production.

7.18 It is in this general background that we have to consider the performance of the National School of Drama and the evolution of its courses of study. These were worked out over a long period of time, and the aim was to strike a fine balance between theory and practice -- and between work done in the classroom, performance on the stage, and development of the audience. Such courses of study which have proved their practical worth should be continued, modified and extended. The NSD has, of late, had a quick turnover of Directors. Understandably, each of them has had his or her own approach to the system of training and relative emphasis. But the need for stability and consistency in the core syllabus should not be lost sight of in the process. Practices that have been successfully established should be built upon.

7.19 The National School of Drama is an important institution which has played a significant role in the development of theatre in India. Its alumni have, in addition, made impressive contributions to the medium of film and television as actors, directors and designers. Through its productions it has secured a national status for plays from India's regional languages. It has played a major role in translating plays from and to several regional languages, thus increasing the repertoire of worthwhile plays to be used by drama groups all over the country. However, in recent years the School has been beset with difficult problems which have seriously affected its functioning, tarnished its reputation, and demoralized the theatre movement in the country. These issues, which concern the staff and the students alike, are dealt with in subsequent sections of this chapter.

2. Courses of Study

7.20 One of the main impressions formed by this Committee during its work is that most of the courses of study in the NSD as they are imparted at present lack weight. One would expect each of these to become wider in scope, more intensive in

treatment, and progressively more strenuous as the students advance from year to year. But such, regrettably, is not the case.

7.21 This observation applies particularly to the acting course (which, in a school of drama, is perhaps the most crucial). But more or less the same thing could be said of the courses in dramatic literature and theatre techniques, especially during the years of specialization. The staff seem to stop short at a comparatively rudimentary level, and do not seem to have the capacity or the will to lead the students on to the higher reaches of their respective disciplines.

7.22 The excuse is often offered that the students are unable to absorb ideas beyond a certain level, and so the courses have to be pruned down to conform to their intellectual capacity. This seems to be a strange assumption in an institute of specialized training, and one which is belied by the emergence of a large number of graduates with a high degree of accomplishment.

7.23 It must be noted that there is frustration on both sides. The staff, unable to take the students much beyond what has been imparted to them in the first year, conduct classes which tend to be repetitive and uninspiring. Students, discontented at the prospect of not being taken to a more advanced stage, tend to become restive. Each side finds fault with the other. Without effective leadership, the discomfited staff are unable to cope with the recalcitrant behaviour of the students.

7.24 Attendance becomes slack and the regularity of the classes is broken. The staff try to seek satisfaction elsewhere, in activities outside the School, some even in professional engagements. Extended leave is resorted to. In an attempt to maintain a semblance of progress, the School invites instructors from outside on an *ad hoc* basis. Obviously, howsoever desirable a visiting faculty may be, the School must aim at having a substantial *intra-mural* teaching faculty.

7.25 In outlining this state of affairs, we are not seeking to apportion blame. Both the staff and the students would appear to be victims of circumstances which are not entirely in their control. For the sad fact remains that in India there is no specialized professional school for advanced training for teachers of theatre. There is nowhere the exhausted teacher can turn in order to improve his or her own capabilities, or to get an exposure to new ideas, techniques or approaches.

Nor is there a live professional theatre of a high artistic standard in the country as a whole, which can serve as a source of inspiration or as an ideal to aspire to, or against which the teacher can measure his or her own accomplishments.

7.26 There are no journals of outstanding quality, which can stimulate the teacher and provide new insights and fresh ideas. Nor, for that matter, are there any periodic seminars organized by the Sangeet Natak Akademi to probe into these issues and discuss them at a serious, elevated level.

7.27 Moreover, an exposure to the experiences of theatre personalities alone is not enough. Great actors, directors and playwrights do not necessarily make good teachers. What they may accomplish by intuition and natural instinct needs to be formulated into a system. The combination of remarkable creativity and a fine capacity for analysis and communication, which are the requisites for good teaching, is very rare indeed.

7.28 The Members of the Academic Council of the NSD undoubtedly have high professional standing; but in spite of their well-meant efforts, they have been unable to deal with the most crucial problem in the School, which is: how does one actually go about the business of providing training to a prospective actor, director, or stage technician from day to day, on a progressive basis, as part of a consolidated three-year programme in an institution like the NSD, taking the students through the processes of craft up to the higher reaches of art?

7.29 There is an absence of this matrix, this grasp of the fundamental requirements of the course, at each stage of its progression within an overall conceptual framework. It is the Director's business to keep this constantly in view, and to see that the staff too keep this objective constantly in view. Lacking that, the Director (as has been repeatedly happening in recent years) resorts to *ad hoc* approaches, with visiting experts handling students who are still in a raw state of development. The net result is not enrichment of experience, but more confusion and uncertainty.

7.30 Some basic modifications are necessary in the courses of study provided by the NSD in the light of developments in the world of theatre as a whole in the 1980s. Film and television have acquired an important role in India, as elsewhere in the world. We have no professional theatre in India, even though we have established a National School of Drama. The students who come out of the NSD

have no professional theatre into which they can converge and earn their living. On the contrary, every graduate of the NSD is expected to go back to his or her region and, almost single-handedly or with a group of amateurs, create a theatre movement and establish a kind of professional theatre. Such expectations do not appear to be realistic.

7.31 In this situation, the graduates of the NSD naturally tend to opt for other areas of artistic and creative expression where they can make a living, namely television and cinema. A professional school of drama can provide all the basic training required for a person who ultimately goes into film or television. In fact, for a few years in the past, after finishing two and a half years of training in theatre, students of the NSD used to be taken to the Film Institute in Pune for a six-month course in acting in front of the camera. We understand that this had excellent results, creating a crop of leading film actors and actresses. Likewise, people specializing in direction or stage techniques also got training in the disciplines of their choice. If this was possible in the past, there is no reason why it should not be developed in a much more systematic and thorough-going manner on the campus of the NSD itself. The School has workshops, lighting equipment and a costume department, and is capable of creating the proper settings. All it requires are a few studios with appropriate facilities and teachers with special knowledge of the film and TV media.

7.32 It is obvious that the Film and Television Institute is alone not enough to serve the needs of the country with a population of more than 800 million. Moreover, the kind of material which has been constantly produced by the NSD -- Sanskrit plays, plays in the various regional languages translated into Hindi, plays performed by or for children -- constitute a vast body of artistically stimulating and educative material which can go into Doordarshan, the educational programmes of the NCERT and the programmes of the Institute of Mass Communication.

7.33 In the process of providing such material to the mass media, not only will the NSD be enhancing the outlets open to the graduates of the School, but will also be fulfilling a very important national need. And that is why it seems essential to accommodate courses of training in film, television and radio, along with those of theatre, in the NSD.

7.34 There is also a need to develop a comprehensive course of study in respect of children's theatre. The whole question of syllabus must be seen in the perspective of a conceptual framework for NSD as a school of advanced learning in theatre. This aspect is dealt with in Section 7 of this Chapter.

3. The Faculty and Students

7.35 The teaching of theatre has to be constantly updated. It has to keep up with the innovations which are taking place in the minds and mores of the people, in prevailing fashions and social attitudes, and in new technology. All this has to be reflected in the teaching in which there has to be a flexibility of approach.

7.36 Therefore, apart from having the basic equipment for teaching, one of the important requirements of the teacher is to be constantly up to date, because the theatre has always to be contemporary, and keep up with the times. One cannot possibly have an old-fashioned contemporary theatre; it would be a contradiction in terms. In the syllabus of the National School of Drama, fresh material has to be ploughed in every year -- there is a need to present new playwrights and tackle relevant social issues, in more exciting ways. When that kind of experimentation is generated by the School itself from within, and is then presented to the public, it will carry conviction. The vital link between the student, the teacher, and the public needs to be constantly sustained, with a continuous feedback from the public to the teacher, and from the teacher to the student.

7.37 While the staff must have basic knowledge, dedication and the capacity for hard work, they must also be open-minded and must keep abreast of the technological advances in their craft. Lighting technology, for instance, has changed completely. Most systems in theatre today are computerized. Lighting equipment is no longer manually manipulated: the entire lighting plot for a production is mapped out on a computer and controlled by it. Unless the studios have this kind of equipment, and unless the people who are running the studios have up-to-date technological know-how, they will not be able to cope with the new demands when they go out into the profession.

7.38 Similarly, there have been significant innovations in approaches and systems of training in other disciplines. Members of the staff of the

School may, as necessary, be sent abroad for advanced training in the technological aspects of their craft and to exchange ideas with their counterparts in their intellectual disciplines.

7.39 As a matter of fact, the School had in the past tried to develop better techniques of training in acting, speech, lighting, stage design, etc. by bringing this kind of expertise from outside. If, for example, it was important to study a Western playwright like Brecht, what was more practical than bringing a Brecht expert from abroad, in order to enable the students to appreciate fully the various elements that went into the working of that extraordinary mind? Likewise, in the area of our own traditional forms of theatre -- like Nautanki, Bhavai or Tamasha -- it used to be a regular practice in the NSD, each year, to invite a fine exponent of a traditional form of theatre, and let him work in close collaboration with the staff and students. Not only did that make the students of the School over a three-year period aware of the different forms of our traditional drama, but it helped to some extent to regenerate the traditional theatre. If such an exponent comes periodically to the School he can breathe new life into it and in turn gain vitality from it.

7.40 The NSD should establish a close working relationship with prestigious theatre training institutions in countries like Indonesia, Japan, China, USSR, Germany, France, UK and USA. We should also like to mention Australia, because in that country, in recent years, a great deal of significant work has been done in South-East Asian theatre forms.

7.41 Theatre excels in social comment, and is a major instrument of social involvement. The achievement of the faculty and students of a drama school can be most effectively tested out only in a major cosmopolitan environment where there is a well-informed, responsive and critical audience. There is a widespread feeling that the NSD should be far away from the larger cities, so as to remain distant from political pressures; but this view does not appear to be quite justified. The institution, however, must insulate itself from all pressures, which would largely depend upon the integrity and strength of character of the those who run it. It should be the endeavour of Government to see that the institution is, in fact, insulated from pressures of any kind.

7.42 Young people are forward-looking. They seek change, and are not interested in a system of training which may have been valid at one time but

is no longer so. One must take the students into confidence in order to know what they really need to have. A patriarchal kind of attitude, with members of the teaching fraternity merely telling the students what they need to know or what they need to acquire, is no longer valid. The younger generation too has an insight; it has an instinctive awareness. All over the world today, young people are more at home with the new technology than older persons. The rapidly occurring changes in society, and in the overall culture of the people, must be reflected in the attitudes which exist between teacher and student. There should be a regular organized dialogue between them.

4. Problems of the Teaching Staff

7.43 Obviously, one would expect that the faculty in such a prestigious institution as the NSD would constitute a dynamic corps of teachers enjoying excellent career prospects and possessing a bright outlook on life. But in reality an air of despondency seems to pervade their ranks. There is much bitterness and frustration among the teaching staff over the question of pay-scales and prospects for advancement and growth. For more than twenty-five years they have been making representations for parity with salaries envisaged by the University Grants Commission for comparable staff in the university system. This demand is well justified.

7.44 The Association of Indian Universities had, in 1981, resolved that those who had a B.A. degree and had obtained a Diploma in Dramatics from the National School of Drama must be regarded as having obtained an M.A. degree, and as such should be eligible for appointment as teachers in colleges and universities or registration for a Ph.D. Those who join the universities get better emoluments than their teachers in the NSD. The issue of UGC pay scales has been allowed to drift indefinitely. Teachers cannot be expected to have a deep sense of commitment if they have to nurse such a genuine grievance for years on end. It would appear that the issue has got bogged down somewhere, and we would urge that it be resolved without further delay.

7.45 The teaching staff in the NSD also face difficulties in regard to housing; some of them have to live far away from the School, making it difficult for them to be present on the campus to the extent they might otherwise be able to do. Elsewhere in this chapter we have suggested that the teachers may be provided living accommodation in the improved campus which we visualize for the future.

7.46 Another relevant point is that the strength of the teaching faculty has not grown adequately in the past two decades. There are only about twenty positions in the faculty, out of which five are vacant. Twenty fresh students are admitted to the School every year, and the students' strength is approximately sixty. In a specialist institution like the NSD, one would have expected that the strength of the teaching staff would have gone up to deal effectively with expanded and intensive specialization courses in acting, direction, stagecraft and children's theatre, and to enhance the quality of teaching through a more personal approach. The theatre demands intense, individualized training. Voice training, diction, music, dance, mime, interpretation, stage design, carpentry, make-up -- all these require concentrated work by the teacher with one student at a time. Such classes cannot be conducted by a teacher single-handedly, and there is a need for competent assistants. For theory subjects like Dramatic Literature, in addition to the normal classes, tutorials are essential.

7.47 Besides, the staff strength needs to be suitably structured department-wise, with each department having a Professor to head it, with one or more Associate or Assistant Professors and Lecturers, depending upon the scale and intensity of the teaching programmes. The present practice in which the same teacher takes a class for a period of three years, from the primary to the advanced stages, is bound to result in staleness. The classes have to be graded and appropriately staffed, from the levels of Lecturer to Professor.

7.48 It is also necessary that the teaching staff are given every opportunity to upgrade their own competence. We have earlier mentioned the desirability of deputing them abroad for specialized training and for a fruitful interaction with their peers elsewhere in the world. We would also recommend that the staff members may be encouraged to write books or monographs in their particular disciplines. There is a dearth of good academic material of a high standard, and the NSD staff are among those best equipped to fill the gap. Their advancement within the School could also be related to the quality of their published work.

5. Discipline

7.49 Maintaining discipline is one of the main responsibilities of the staff in any teaching institution. The conduct expected of the students can only be a reflection of the discipline which

exists among the staff. Unfortunately, there appears to have been been a certain degeneration in the discipline, sense of vocation, and sense of dedication of the staff in the NSD. For example, some staff members seem to feel free to take on assignments in other parts of the country and to come to the School whenever they wish. There have also been numerous complaints about laxity in conducting classes.

7.50 If there is to be a living rapport between all the individuals concerned with the activities of the institution, there is a paramount need for intense devotion to work. The idea of teaching behind closed doors, on the plea that the students would otherwise be spoilt by public exposure, does not carry conviction with us. For the ultimate judge is the critical public response to what is going on in the School. A certain degree of openness in its activities would be useful.

7.51 This would be true of the system of examination also. Even now experts from outside are associated with the NSD's examinations, but their number can be increased. This will make the system democratic, and can be expected to bring out the best that the students and the staff are capable of. It will also cement the relationship of the NSD with other institutions of higher learning, for the external examiners would come from important institutions and from among the finest exponents of theatre in the country.

7.52 Some of the crucial problems faced by the National School of Drama -- which have been brewing for quite some time and have recently tended to boil over -- are perhaps unavoidable, because they arise inherently from the diversity of the country's culture. The small set of students, whom the NSD recruits every year through a process of competition on a national scale, happen to be young persons who have just graduated or passed only through higher secondary school. They hail from many different parts of the country, and some of them are not proficient in Hindi or English, a sound working knowledge of at least one of which is absolutely essential for their making smooth progress in their courses of study in the NSD. Their experience of theatre is necessarily uneven. In certain cases, the sudden transition from their familiar provincial milieux in remote areas to the metropolitan ambience of the nation's Capital, compounded by the constraints of language, tends to a create a feeling of insecurity.

7.53 But more important than this is the fact that the strict discipline and sheer hard work, both physical and intellectual, demanded by such a professional institution comes as a shock to them. They do not find at the National School of Drama the relaxed, easy-going atmosphere of the arts college, nor the romantic bohemianism popularly associated with the theatrical profession. The taxing daily grind of physical training, the intellectual stamina required for the study of dramatic literature, the realization that acting is not mere mimicry or narcissistic exhibitionism, the emphasis on team-work, the fact that unpunctuality and absenteeism spells disaster for the individual -- all these are unpleasant surprises for which the new student has not been psychologically prepared. The hard facts need to be made abundantly clear in the School's prospectus.

7.54 Since so much is expected of the students of the NSD, it would be necessary to base the admissions to the School on a very rigorous system of selection. The auditions and interviews must be planned thoroughly and conducted scrupulously, so that the candidates get a clear idea of the deep commitment required of each of them to the theatre as an artistic expression. The grading of basic requirements in spoken, written, intellectual and technical skills can be worked out.

7.55 A lack of consistency in approach among the staff, and their failure to develop the students' talents by making greater demands on themselves as the courses advance, are among the reasons for the restlessness and negative frame of mind which have tended to characterize the collective attitude of the students towards the teaching faculty and the management in recent years.

7.56 In a theatre school, there is a one-to-one relationship between student and teacher. The teacher is as exposed and is under as much strain as the student. The teacher needs extraordinary creative and emotional resources to nourish a variegated group of students through a strenuous three-year course. He or she cannot be a mere academician or a technical expert, but has to develop empathy and understanding with each individual student.

7.57 All this, however, cannot absolve the students of their reciprocal obligation to maintain discipline, individually and collectively. The country is investing an enormous amount of money on the NSD, spending over a crore of rupees every year. In the theatre profession, which depends so

much on team work, the waywardness of a single individual can adversely affect the entire class, and therefore strict discipline in terms of attendance, regularity and application is called for. Under no circumstances can the students justify resorting to strikes. The demands for lowering the academic and professional standards, which have sometimes been voiced by misguided students, should never be acceded to. Students with a poor record of discipline, no matter how high their academic attainments, should be warned; if the warning is not heeded, their scholarship should be withheld. The last drastic step would be to ask a student to leave the School and refund the scholarship amount received.

6. Students' Contribution

7.58 Having said this, however, we should like to conclude our comments on a positive note. The students, after all, have a great deal to contribute to the institution. Even the teachers can learn from the specialized knowledge which the students from different parts of the country bring -- whether it is in the field of traditional or folk theatre, or literature. Some of the brilliant students can after graduation, be usefully associated even with the formulation of the syllabus.

7.59 There are many imaginative and practical ways in which the problem of language can be tackled. A basic requirement for admission to the school is a sound knowledge of Hindi or English. An intensive course in both these languages should be provided in the first year of training for students who are weak in these languages. This would also make for a more even standard of linguistic attainment in the School as a whole, and remove the sense of unfairness among those for whom neither language happens to be the mother tongue.

7.60 The very diversity of languages can be a means of enriching the students with the cultural wealth of India as a whole. In voice training, for example, the teacher takes scenes from plays, passages from great novels, short stories and poems, to be interpreted by the student through speech. The NSD had once devised an expanding syllabus of such material not only in Hindi but in many regional languages which were the mother tongues of the students. While every student had to know Hindi, because it is the working language of the NSD, he or she was encouraged to acquire an even greater mastery of his or her mother tongue,

and was free to perform passages in it for the examinations. And since each of several members of the staff knew at least two languages, there was no difficulty in covering the major languages of India. If there were a sufficient number of students in any language to make a viable cast for a play, performances in those languages were encouraged. We would suggest that this sort of approach should be systematized and enlarged upon.

7.61 Many of the students have excellent knowledge of the literature of their respective regions, and some of them have become accomplished translators. This creates vast scope for revitalizing theatre in the country, both modern and traditional.

7.62 Some of the essays submitted by the students in diverse subjects as part of their examination projects have been of a considerably high standard. These could well be revised by the students with the help of the staff and published in the School journal. The research and hard work put in by a student could prove helpful not only to the student body as a whole, but to theatre students all over the country. Such efforts may also serve as the first steps for the author in the profession of his specialization, as a teacher, critic or technician.

7. Future Status of NSD

7.63 Many persons in the field of theatre who met this Committee expressed the view that the NSD should shed its present image as being a "Delhi School of Drama", and its mandate should be so altered that it became a school of advanced studies, organizing only post-graduate courses and leaving it to a set of regional drama schools to impart initial training at the undergraduate level.

7.64 We strongly endorse the view that the National School of Drama must in course of time develop into an institution of higher learning, a centre of advanced studies in drama and theatre. When this happens, it should be called the National Academy of Dramatic Arts. It is our earnest hope that this will come about in the shortest possible time. In anticipation of this, encouragement should be given to the setting up of drama schools in various places in India to impart initial training. Such institutions would naturally be set up by the States. Even now a few good theatre schools exist in some States, and are doing creditable work; these must be encouraged and supported. It must be noted that an essential adjunct to a State drama school would be a State repertory company. There are also drama departments in some of the

universities. But these tend to offer academic courses with the emphasis being on theory and classroom instruction. It is important that the performance aspect is stressed. There must be very close interaction between the proposed NADA and the university drama departments.

7.65 It is not suggested that theatre schools must be set up in the States merely in order to serve as feeder schools for the national institution. Such a course of action would only tend to worsen the existing situation, by multiplying the problems of career prospects which would be faced by the alumni. What we visualize is a constant endeavour to encourage the setting up of well-equipped and efficient drama schools at the State level, along with repertory companies, with support from the State Governments. Graduates from such schools must, other things being equal, get preference for admission to the advanced courses of study which the National Academy of Dramatic Arts would be conducting. Graduates coming out of the drama departments of universities must also be eligible for entrance to the NADA.

7.66 Until such a situation develops in the natural course of events, the present character of the NSD cannot be substantially altered, and it must continue to impart basic instruction too. We would, however, recommend that *students may not be admitted unless they are graduates and are also intensely involved in theatre activity wherever they happen to be.* That is likely to provide a better equipped set of candidates for admission, and may reduce the tensions inherent in migration from their environment to the capital. In this context, we should like to stress the need for strengthening the faculty and courses of study -- as well as for augmenting and modernizing the facilities available -- in those universities where drama departments have been set up or may be set up in future.

7.67 Incidentally, we would like to touch here upon qualifications for teachers of drama in the universities. Whether it is in the NSD or in the university faculties of drama, an essential criterion for the recruitment of teaching staff should be experience and creativity. An insistence on a Ph.D. degree, as seems to be the practice in some places, sometimes results in recruitment of persons with a doctorate in language or literature with no practical experience in, or even aptitude for, drama. The UGC has provided for waiver of the condition of possession of doctorate or any other degree for recruitment to the faculties of music, dance and visual arts. This should be made applicable in the recruitment of teachers of drama:

7.68 The School needs to have a conceptual framework for its gradual development into an institute of advanced studies in theatre, film and television. For the theatre section alone it will have to think in the following terms:-

- Indian Theatre, covering the classical, Sanskrit, traditional and folk forms, based on the system of Indian aesthetics as propounded in the *Natya Shastra;*

- Western Theatre, based on the Aristotelian theory of drama and poetics;

- Asian Theatre, particularly the Japanese Noh and Kabuki;

- Children's Theatre, as a complete department in itself, to deal with theatre as a means of developing the child's personality, theatre as a medium of education, and theatre as an integrating social and cultural force.

7.69 For all these to be tied up with courses on film and television would naturally require careful planning. Our Committee cannot take it upon itself to work out in minute detail every aspect of such a scheme. A national institute has to have a vision large enough to meet the challenge of fulfilling the cultural needs of this vast sub-continent, and to become a major instrument of social involvement. The School should work in close association with the Sangeet Natak Akademi and Doordarshan.

7.70 We should like to draw attention to the fact that, apart from its aesthetic and educational aspects, the theatre and its insights are being increasingly used in many countries in the treatment of mental illnesses and deficiencies. The National Academy of Dramatic Arts could perhaps be a pioneer of therapeutic theatre in our country, working in co-operation with institutions like the National Institute of Mental Health and Neurological Sciences.

8. Campus and Infrastructure

7.71 The School is now housed in some old buildings in Bahawalpur House, which have been reconditioned from time to time and made to serve the needs of classrooms, studios, theatres and workshops. It is necessary now to develop, on a planned basis, a campus which would have all the essential needs.

7.72 An institution like the National School of Drama cannot exist without theatre buildings. The open-air theatre on the grounds of Rabindra Bhavan is an example of an inexpensive but beautiful venue admirably suited to the climate of our country. The studio theatre, also in Rabindra Bhavan, is a serviceable one. Other kinds of theatre, like the arena form with the audience surrounding the action on all sides have been devised by the NSD. But all these can be developed on a more scientific basis on a new campus, which should also look after other special needs like facilities for training in film, television and radio.

7.73 Geographically speaking, the Bahawalpur House location is ideal. It is close to the National Akademis and is in the very heart of the cultural district in Delhi. But the space in this complex is at present badly planned and underutilized. Some of the non-theatre activities housed there may be moved elsewhere. A well-designed building with five or six floors -- or a complex of buildings -- could provide studios, workshops, theatres of different types and sizes, and a students' hostel. It will also be desirable to provide housing for the faculty members on the campus. Students can then have more access to them. Such a set-up could be a great cultural asset to the city of New Delhi.

7.74 We understand that the NSD Society has already approved the idea of an integrated campus, and hopes to get the project going in the Eighth Five-Year Plan. But the Department of Culture has expressed doubts regarding the availability of land as well as the required funds, in view of which the Society has suggested that the School could be located in Rabindra Rangashala on Ridge Road, although this place may not be easily available. We are firmly of the view that Rabindra Rangashala is not a suitable location for the School. Any new buildings there are likely to be dominated by the enormous structure which now exists. The School should not let itself be drawn into a situation where its struggle against insurmountable disadvantages is likely to consume all its energy. We strongly recommend the provision of adequate funds for the development of the Bahawalpur House premises on proper lines, in the perspective of establishing the National Academy of Dramatic Arts.

7.75 Meanwhile, we suggest optimum utilization of the facilities already available. The sound studio should be used more effectively for speech training and singing. Systematic recordings of students' work will give them an idea of their deficiencies.

9.18 The Chairpersons of all the three Akademis may be appointed by the President of India, on the basis of panels drawn up by Search Committees consisting of eminent persons. [3.32]

9.19 The terms of the Chairperson and the General Council must be coterminous. The process of selection must be taken up and completed in time for the new incumbent to be able to preside over the first meeting of each newly-constituted General Council. No individual may be the Chairperson of an Akademi for more than two consecutive terms. [3.33]

9.20 The Vice-Chairpersons of the Akademis must be provided with appropriate facilities. [3.35]

Cultural Infrastructure

9.2 Even in small towns there should be centres which provide basic facilities for fruitful cultural activities, such as space for rehearsals and performances, studios and workshops, sales counters for subsidized art materials and the Akademis' publications, and a place where artists can get together. [3.37, 3.38]

9.22 The creation of such infrastructure should be the common concern of the National and State Akademis, financially supported by the respective Governments, and the Zonal Cultural Centres. Municipalities and urban corporations could also be associated. In the course of a well-designed time frame, there should be at least one such centre in every district of the country. [3.38, 3.39]

9.23 The organized involvement of industrial and commercial houses in such a plan, and the creation of a National Endowment Fund for the Arts, should also be considered. [3.40, 3.41]

Zonal Cultural Centres

9.24 The Zonal Cultural Centres are functioning without close links with the National Akademis and their counterparts in the States and Union Territories. But they have much larger resources, and overshadow the activities of the latter. A substantial portion of these resources should be set aside for the creation of infrastructure facilities for cultural activities. The Zonal Centres should take up documentation and dissemination of authentic folk art forms, rather than organizing shows. [3.48, 3.51]

Culture and Education

9.25 The National Policy on Education aims at bridging the gap which exists between the formal educational system and the cultural heritage of the country. For establishing the most effective links between these, there should be an integrated perspective at all levels, starting with the primary schools and continuing into the university set-up. [3.58]

9.26 It is necessary that the Central Advisory Board of Education actively promotes the vital linkages between education and culture. If any changes are required in the constitution of the CABE for this purpose, these must be carried out. [3.59]

9.27 Such integration should be reflected in the Government's own set-up. Matters relating to education and culture should be looked after by the same department of Government, both at the Centre and in the States. [3.59]

Staff

9.28 The National Akademis and the National School of Drama should undertake an intensive work-study under expert guidance, as a step towards optimal utilization of the existing staff. [3.62]

9.29 The status and pay scales of the Secretaries of the National Akademis should be identical, and equal to that of a Professor in the universities. The Akademis may, by mutual consultation, bring about a measure of parity between staff with comparable functions. [3.63]

9.30 Technical personnel who have no normal avenues for promotion may be brought under a scheme of assessment and advancement, as in the case of technical staff in autonomous bodies in the field of science and technology. [3.63]

9.31 There should be effective programmes for training and re-training the staff in all the institutions. [3.64]

Finance and Autonomy

9.32 The Akademis must make a forceful impact on the cultural life of the country, by supporting institutional and individual initiatives, and by

sponsoring widespread activities in collaboration with other institutions. Much larger resources may be made available to them in future for this purpose. [3.68]

9.33 The Akademis should have full freedom to utilize the available resources. Each Akademi may be paid a lump sum grant every year, to be part of a separate fund which it would operate independently. There should be no day-to-day intervention of the Government in the affairs of the institution. [3.69, 3.75]

9.34 In each institution there should be a well-devised system of periodic internal review, not only of its financial transactions but of its performance as a whole. [3.69]

9.35 In each Akademi the Financial Adviser should be a full-time functionary, appointed by it and answerable to its General Council. He should be a member of the Executive Board and also the Chairperson of the Finance Committee. [3.70]

9.36 The Financial Adviser of the Department of Culture of the Government of India should be a member of the General Council. [3.70]

9.37 The Finance Committee of each Akademi may be restructured. [3.71 to 3.74]

Other Aspects

9.38 The Akademis have neglected research. They should accord higher priority and greater support for research undertaken by other institutions and individuals. [3.76]

9.39 It is the responsibility of the National Akademis to foster taste for the fine arts and literature. They should make full use of radio and television. Their own publications should be a model for production values, and their archival material must be easily accessible to the public. [3.77, 3.78]

9.40 The statutory imperative of a licence from the police and the magistracy for enacting dramatic performances, and the rules regarding prior scrutiny of scripts, which amount to pre-censorship, must be given up. [3.79]

9.41 Except on tickets exceeding Rs. 50, dramatic performances should be exempted from entertainment tax. [3.79]

9.42 Organizing concerts and shows of Indian artists within the country is not a legitimate task of the Indian Council for Cultural Relations. Such events should be the concern of the Sangeet Natak Akademi or similar institutions. [3.80]

9.43 There must be close co-ordination between the Akademis and the Indira Gandhi National Centre for the Arts. The Centre should be represented in their General Councils. [3.83]

9.44 The relations between the National Akademis and other cultural institutions should be visualized in terms of co-operation, and not 'networking'. [3.85]

9.45 The success of the twin concepts of the Akademis' accountability and institutional freedom would be best served if Parliamentary scrutiny concentrates on broad issues of policies, programmes and initiatives. [3.87]

Chapter 4: Sahitya Akademi

Literary Awards

9.46 The Sahitya Akademi needs to take note of the general dissatisfaction regarding the present system of deciding its annual awards. [4.12]

9.47 The right forum for the final decision for the awards should be a jury of three eminent persons who sit together and come to a joint decision. The jury's decision should not be subject to review or confirmation by the Executive Board. [4.14]

9.48 Members of the Executive Board should not be included in the jury. At least one member of the jury should be a Fellow of the Akademi or an author who had won a Sahitya Akademi award in the past. [4.14]

9.49 The Language Advisory Boards may be closely associated, as consultant bodies, with the process of selection of literary works for awards. [4.15, 4.76]

9.50 In addition to the present award for a book in each language published in the preceding three years, a new award may be instituted, to be given (at intervals to be decided) to a distinguished writer in each recognized language for his or her total contribution to its literature. [4.17]

9.51 The juries must apply the most exacting standards. If no book or author in any given language comes up to the mark, no prize need be awarded. The existing guideline to this effect should be strictly enforced. [4.19]

9.52 Before any changes are implemented the Akademi may organize a national symposium on the subject in which our recommendations may be discussed, so that the community of authors themselves, through a free and frank exchange of views, can evolve a system of awards which is likely to gain general acceptance all over the country. [4.16]

Translation

9.53 The Akademi should undertake a comprehensive survey of the existing translations of literary works, identify important gaps, and set out to fill them in a well-conceived order of priority. [4.30]

9.54 Selected works of authors receiving an Akademi award for his or her total contribution to literature (in the new scheme envisaged) may be taken up for translation, along with award-winning books in the normal category. [4.31]

9.55 The Akademi has recently instituted an annual award for the best translation in each recognized language. The process of selection bristles with serious complications which are inherent and may not be remediable. It may be a better idea to honour distinguished translators of literature on the basis of their total contribution which has won critical and public acclaim. Meanwhile, the principle of consulting source-language experts, which was given up after a single year's experience, may be restored. [4.32 to 4.36]

9.56 The translation of books from and into foreign languages seems at present to have a low priority. The Akademi might review its approach in this regard. [4.38]

9.57 The Akademi's activities should promote appreciation of the literary wealth of all the languages of India and thus counter the regrettable trends of linguistic chauvinism. [4.53 to 4.54]

Publications

9.58 The Akademi must improve the quality of its journals, especially *Indian Literature*. It might also take note of the criticism that certain languages are not receiving the attention they deserve. [4.42]

9.59 The Akademi may sponsor a set of one hundred great Indian classics, ancient and modern; these could first be published in Hindi and English, and then in the other languages. [4.44]

9.60 The Akademi should be in regular consultation with the National Book Trust, the Publication Division of the Ministry of Information and Broadcasting, and the Akademis in the States and Union Territories, in regard to its publication programmes. [4.46]

9.61 The sale and distribution of the books and other publications are far from adequate. The Akademi should have a country-wide retail outlet and effective arrangements with professional publishers and distributors. [4.47 to 4.52]

Library

9.62 Offering advice in the matter of acquiring books for the Akademi's library should be an important function of the Language Advisory Boards. [4.61, 4.76]

9.63 There should be specific allocation of funds for acquiring books in each language. Audio-visual material available in the library should be augmented. [4.61, 4.62]

9.64 The equipment and facilities in the library must be modernized. A computerized information storage and retrieval system is necessary. [4.63]

9.65 Timely steps should be taken to provide enough space for the library's future needs. [4.64]

9.66 Tulsi Sadan, an extension of the Central Secretariat Library which is located close to the Akademi, may be transferred to the Akademi, where its collections would be more useful. [4.64, 4.65]

Language Advisory Boards

9.67 The concept of Language Advisory Boards has added a welcome dimension to the organizational structure of the Sahitya Akademi, but the

status, formation and functions of the Boards are not defined in the Akademi's constitution. This might be done now. [4.76, 4.78]

9.68 The Boards must meet more often than they do at present, and consider the Akademi's programmes in greater depth. They may be associated with the selection of the members representing the respective language in the General Council. [4.76]

9.69 The Boards may be reconstituted in the manner recommended in Chapter 4. [4.77, 4.112]

[Other recommendations involving the Language Advisory Boards are contained in paragraphs 9.49, 9.62 and 9.70]

Literary Associations

9.70 Literary associations have an important part to play in the Akademi's affairs. But in the matter of giving them recognition the Akademi has been facing problems which are still to be sorted out. Several languages are not well represented. Most of the State Sahitya Akademis have not been accorded recognition. Each Language Advisory Board should study the local contexts in depth, and help to find appropriate solutions. [4.79 to 4.89]

9.71 It should be the Akademi's concern, as well as that of the Central and State Governments, to evolve ways of encouraging the growth of vibrant literary institutions. [4.87]

Other Activities/Aspects

9.72 The existing provision in the constitution for electing Associate Fellows, which has been inoperative right from the outset, may be deleted. [4.91]

9.73 The activities of the Akademi's four regional offices should be more widely known. Meanwhile no new regional offices need be opened. [4.92]

9.74 Activities like the Samvatsar Lectures and 'Meet the Author' programmes might be undertaken in cities other than New Delhi also. [4.94]

9.75 The travel grants available to writers are insignificant, and might be substantially raised. [4.95]

9.76 In undertaking comprehensive and historical studies of Indian literature, the emphasis should be on our common cultural heritage in regard to oral communication, aesthetics, ethical tradition

and social philosophy. Research studies by individuals on special themes may be encouraged. [4.96, 4.97]

The Constitution

9.77 The provisions of the Akademi's constitution may be reviewed and appropriately amended in the light of our recommendations in Section 8 of Chapter 4. [4.102 to 4.112]

Chapter 5: Lalit Kala Akademi

Exhibitions and Awards

9.78 There is a widespread feeling that in recent years the selections for the Lalit Kala Akademi's National Exhibitions and annual awards are not always fair, and that there is a decline in standards. The Akademi must adopt a system of appointing a jury which would generate confidence in the art world. The General Council may prepare a special roll of distinguished artists, art historians and art critics, from among whom the members of the jury for the National Exhibition and Akademi awards may be selected. [5.6, 5.7]

9.79 The cash prize accompanying the Akademi awards may be raised to Rs. 25,000, as in the other two Akademis. The Akademi may secure ten works from each award-winning artist and organize a special exhibition. The conferment of the award may be restricted to a single occasion. [5.8, 5.9]

9.80 The Akademi must maintain the highest standards in the selection of exhibits to be sent abroad for international exhibitions. [5.10]

9.81 More retrospectives of our eminent artists (apart from those of the Akademi's Fellows) may be organized, as also exhibitions featuring specific themes and art movements. [5.10]

The Triennale

9.82 There is no need to have a separate organization for the *Triennale*. It should be the prerogative of the Akademi. There must be a continuing special cell which functions as a clearing house for information on developments in the international art scene. [5.15, 5.16]

9.83 There is no virtue in the idea of restricting the *Triennale* to non-aligned nations. [5.17]

9.84 The decline in the standards of the Indian exhibits in the *Triennale* must be checked. It is better to select not more than ten artists and exhibit a substantial number of their works, than to have a very large number of artists. [5.18]

9.85 The Commissioners might be drawn from the panel suggested above [9.78], of eminent artists, art historians and art critics. They must have complete freedom to select the exhibits and organize the Indian section of the *Triennale*. [5.19]

Research and Documentation

9.86 Greater priority should be given to research and documentation in contemporary art, in collaboration with State Akademis. Attention should be paid to cataloguing archival material and on having proper facilities for conservation, restoration and retrieval. [5.23, 5.24]

Publications and Dissemination

9.87 The Akademi might consider bringing out its journals at regular intervals. The journal dealing with our traditional art has attained a very high international reputation; the other publications must also aim at achieving similar standards of editing and printing. [5.25]

9.88 The Akademi must find more effective ways of selling its publications, in collaboration with commercial distributors. [5.26]

9.89 An extensive collection of significant art reviews appearing in newspapers and journals in India and abroad must be built up, and should be easily accessible to artists and scholars. [5.27]

9.90 For the dissemination of art, the Akademi might work in close collaboration with other organizations like the State Akademis, universities, museums, National Book Trust, Indira Gandhi Centre for the Arts, etc. Full advantage should be taken of the medium of television. [5.28]

Other Activities/Aspects

9.91 The Akademi's programme of purchasing works of art from contemporary artists is a marginal one, but has given rise to intense controversy and charges of favouritism. It has no special merit, and should be given up. [5.30, 5.31]

9.92 A fresh set of enforceable guidelines for the occupation and vacation of the studios in the Garhi Centre in New Delhi must be framed. This task would be much simplified if the distinguished artists who have been indefinitely occupying some of these studios came forward in a co-operative spirit to enable a solution to be found. [5.33]

9.93 It is not necessary to have State-wise representation for art organizations in the Akademi's General Council. Ten members co-opted by the Council to represent these organizations would be sufficient. [5.35]

9.94 The Akademi must, jointly with State Akademis and Governments, promote the proper growth and functioning of art associations. [5.35]

Art Education

9.95 Among the most neglected areas of culture is art education. The Akademi must generate constructive discussions on this issue. [5.37, 5.39]

9.96 The Akademi should provide expertise to set up art museums in the States and Union Territories. [5.40]

9.97 The Akademi must have close links with museums all over India. [5.42]

Incentives to Artists

9.98 The production of art materials within the country needs to be augmented, and better quality ensured. Import of art materials should be placed on Open General Licence. There should be no import duties, or only a nominal one. [5.43]

9.99 The Government of India's policy of setting aside a portion of the outlay on public buildings to include the making of murals and the purchase of works of art should be strictly enforced. The State Governments may also be approached with a view to getting such a provision adopted and incorporated. [5.45]

9.100 A rebate for corporate expenditure on the acquisition of artistic works for the purposes of income tax, on the basis of the present provision for recognized donations, might be adopted. [5.46]

9.101 The Government may, in consultation with the Akademi and the ICCR, look into the problems faced by artists intending to take their works abroad for participation in exhibitions. The insistence on including an Indian Commissioner when exhibitions on contemporary Indian art are organized by foreign art organizations might be given up. The procedures for selling works of contemporary Indian art abroad may be liberalized. [5.47, 5.48]

9.102 The Akademi should have a practical scheme for subsidizing the transport of works of art for the National Exhibition and the Triennale from distant places in the country. The co-operation of the Railways must be secured in this context. [5.49]

Artists' Constituency

9.103 Although serious controversies have arisen over the election of fifteen members to the Akademi's General Council from the artists' community, the system must be continued, with important modifications. [5.52 to 5.60]

9.104 The number of General Council members belonging to the category of those elected from the artists' constituency who may sit on the Executive Board may be restricted to two. [5.64]

9.105 The electoral roll for the artists' constituency should consist of all artists who have won an award or an honourable mention in any of the Akademi's national or international exhibitions held since the beginning, and also the living Fellows of the Akademi (instead of the present system by which anyone who has exhibited at least once in the National Exhibition is allowed to vote). [5.66]

9.106 All members of the electorate, and all other artists whose works have been shown at least once in the Akademi's national or international exhibitions, may be eligible for being considered for election. [5.67]

Internal Conflicts

9.107 The affairs of the Akademi in recent years have been clouded by conflicts leading to mutual allegations made against one another by important functionaries of the Akademi. In order to generate confidence, the existing General Council may be dissolved, and the revised structure and procedures recommended by the Committee may be adopted. [5.70 to 5.74]

The Constitution

9.108 The General Council, Executive Board and Finance Committee of the Akademi may be restructured on the lines recommended in Section 10 of Chapter 5. [5.75 to 5.89]

Chapter 6: Sangeet Natak Akademi

Awards and Fellowships

9.109 The artists who receive the Akademi's annual awards may be offered an opportunity, subject to their willingness, to perform in a few places of their choice in the country during the year following the award. [6.7]

9.110 Although the constitution of the Akademi provides for the election of Associate Fellows, in practice none has been elected. The provision may be deleted. [6.9]

Research and Documentation

9.111 The Akademi should step up its support for research schemes by the grant of research fellowships, and by undertaking research ventures in collaboration with other institutions and individuals. [6.10]

9.112 The Akademi's collection of audio-visual material could be more extensive, considering the immense potential. [6.12]

9.113 The vital need for a matching collection of written material to support the recordings, through appropriate research, should not be overlooked. [6.13]

9.114 The serious deficiencies which exist in classifying, indexing and cataloguing the archival material must be made good. [6.15]

9.115 The facilities for retrieval and reference available on the Akademi's premises need great improvement. The Akademi must also improve the accessibility of its archives country-wide. [6.16]

9.116 More space and funds must be found for the Akademi's library and collection of musical instruments. [6.18]

9.117 A national institution concerned with the performing arts must necessarily present the very best of performances, the guiding considerations being quality and the promotion of taste. [6.26 to 6.28]

Kathak Kendra and Manipur Academy

9.118 There must be a planned building programme in the Kathak Kendra and the Jawaharlal Nehru Manipur Dance Academy. [6.37]

9.119 The remuneration offered to faculty members in these institutions should be improved, and disparities remedied. The status and salaries of the Directors of the Kathak Kendra and the Manipur Academy may be upgraded. The conspicously low emoluments of the visiting *gurus* in the Manipur Academy need review. [6.38, 6.40]

9.120 The budget allocations for the two institutions need to be increased. [6.39]

9.121 The question of according the University Grants Commission's recognition to the diplomas and certificates given by the two institutions must be resolved soon. [6.41]

9.122 The Akademi should start an Institute of Choreography. [6.43]

Dissemination

9.123 The Akademi should undertake a systematic drive to record musical, dance and theatrical performances of great living artists. It must search out rare items of classical, traditional and folk music, dance and drama, as well as rare and old manuscripts. [6.44, 6.47, 6.49]

9.124 There is a need to produce a large body of literature on the performing arts and commercially available recordings for listening and viewing. Commercial houses could be persuaded to issue audio and video cassettes bearing the Akademi's stamp. [6.51]

9.125 The Akademi must recognize and support genuinely creative innovations in music and dance. [6.57, 6.58]

9.126 Teachers who are part of the institutionalized system of education in music and dance, who are themselves products of the same system need to be brought up to the mark through refresher courses. [6.57]

9.127 In order to foster the *guru-sishya parampara* the Akademi's schemes of fellowships to masters and disciples must be augmented. The Akademi, in collaboration with agencies like the NCERT and the UGC, should be involved in the preparation of teaching material in music and dance, and in evolving a pattern of training suited to conditions of the country on the model of *gurukulas* and *conservatoires*. [6.58]

9.128 The performance of Western classical and church music should not be overlooked by the Akademi. The few dedicated organizations in the country which concern themselves with serious Western music deserve its support and encouragement. [6.59]

9.129 The cause of culture is not served by the cultural extravaganzas and *utsavs* sponsored by Governmental agencies. The tempo of organization of festivals, whether held abroad or within the country, needs to be be slowed down. Traditional artistes -- whether classical, folk or tribal -- should not be treated as museum pieces to be exhibited in India or abroad. [6.60 to 6.65]

9.130 Artistic activity of our folk and tribal people should be viewed in its authentic context. Injurious external elements ought not to be brought into any given cultural milieu in the name of promotion or progress. [6.65, 6.66]

The Constitution

9.131 The Akademi's General Council and other bodies may be restructured on the lines recommended in Section 8 of Chapter 6. [6.67 to 6.75]

Chapter 7: National School of Drama

Courses of Study

9.132 The courses of study in the NSD as they are imparted today, whether in acting, dramatic, literature or theatre techniques, should become wider in scope, more intensive in treatment, and progressively more strenuous as the students advance from year to year. [7.20, 7.21]

9.133 The whole question of syllabus must be viewed in the perspective of a conceptual framework for the NSD as a school of advanced learning in theatre, and should not be approached in an *ad hoc* manner. [7.29, 7.34]

9.134 The NSD can contribute artistic and educative material to Doordarshan and the educational programmes of the NCERT. A comprehensive course of study in respect of children's theatre must be developed. [7.32, 7.34]

The Faculty and Students

9.135 The School must keep up with innovations, new technology and social attitudes in the world theatre. Members of the teaching faculty may be sent abroad for advanced training and to exchange ideas with their counterparts elsewhere. The NSD should establish a close working relationship with prestigious theatre training institutions abroad. [7.35 to 7.38, 7.40]

9.136 Better techniques of training can be developed by bringing expertise from outside. Visiting theatre exponents can breathe new life into the School. [7.39]

9.137 The Committee finds no validity in the view that the NSD should be far away from the larger cities. The achievements of the faculty and the students can be effectively tested out only in a major cosmopolitan environment where there is a well-informed and critical audience. The institution, however, must be protected from political pressures. [7.41]

9.138 Members of the teaching faculty should be given UGC scales of pay. The issue has been tending to drift indefinitely, and must be resolved soon. The teaching staff may also be provided residential accommodation in the improved campus. [7.44, 7.45]

9.139 The strength of the teaching faculty has not grown commensurately with the responsibilities of its members. The theatre demands intense, individualized training. The staff strength should be suitably structured department-wise. [7.24, 7.46, 7.47]

9.140 The minimum qualification for admission to the NSD should be a degree plus deep involvement in the theatre. [7.66]

9.141 Auditions and interviews for the selection of students must be far more severe than at present, so that the candidates get a clear idea of the high standards required of them. [7.54]

9.142 Under no circumstances can students justify resorting to strikes. Demands for lowering the academic and professional standards should not be acceded to. [7.57]

9.143 There is need for strict discipline among the staff also. [7.23, 7.24, 7.49]

9.144 There should be a certain degree of openness in the system of training as well as examinations. The number of outside experts associated with the examinations might be increased. [7.42, 7.49 to 7.51]

The Language Problem

9.145 Intensive courses in Hindi and English should be provided in the first year of training for students who are weak in these languages. [7.59]

9.146 The very diversity of languages can be a means of enriching the students with the cultural wealth of the country as a whole. The use of the student's mother tongue in classes and even examinations must be encouraged. [7.60]

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Future Status of NSD

9.147 The NSD must in course of time develop into an institution of higher learning, a centre for advanced studies in drama and theatre, to be called the National Academy of Dramatic Arts. It should evolve a conceptual framework for this transition. Intensive courses in Indian, Western, Asian and children's theatre must be developed. There should be close links with the Sangeet Natak Akademi and Doordarshan. [7.64, 7.68]

9.148 Encouragement should be given to the setting up of well-equipped drama schools in various places in India to impart initial training. An essential adjunct to such a school would be a State repertory company. Such institutions should be established and supported by the States. [7.64, 7.65]

9.149 Graduates from State drama schools and univerisity drama departments must get preference for admission to the proposed National Academy of Dramatic Arts. [7.65]

9.150 The drama departments which exist in some universities tend to offer academic courses, the emphasis being on theory and classroom instruction. It is important to stress the performance aspect. There must be close interaction between the proposed NADA and the university drama departments. [7.64]

9.151 There should be no insistence on the possession of a Ph.D degree by teachers of drama in the universities. What is really important is experience in, and aptitude for, drama. [7.67]

9.152 The NADA could perhaps be a pioneer of therapeutic theatre in our country, working in co-operation with institutions concerned with health. [7.70]

Campus and Infrastructure

9.153 It is necessary to develop, on a planned basis, a campus for the School which would have all the essential infrastructure. Its existing location in Bahawalpur House in the Capital is an ideal one. Some of the non-theatre activities housed here may be moved elsewhere, and a well-designed building or set of buildings constructed for the NSD, providing studios, workshops, theatres and a hostel. [7.71 to 7.74]

9.154 Greater use must be made of video equipment as teaching aids. The library needs to be expanded and integrated with the teaching process. There must be a script bank storing important plays in all Indian languages and English. [7.75, 7.76]

Repertory Company

9.155 It is hoped that eventually there will be a repertory company in every State, and also resident theatre companies and smaller theatre groups in all major cities, with help from the Central and State Governments. [7.78 to 7.80]

9.156 The NSD's own Repertory Company, while it has done some good work, must accomplish much more. It must be constantly active, build up a wide-ranging repertoire, and tour widely in the country. It should have a close rapport with the Sangeet Natak Akademis at the Centre and in the States, and offer technical and artistic support to its counterparts in the States. [7.81, 7.83, 7.84]

9.157 The Repertory Company should be a relatively independent unit under a full-time Director, working under the umbrella of the NSD. The Director's status and emoluments should be equal to those of a Professor in the School. [7.82]

9.158 The remuneration and service conditions of the artists in the Repertory Company must be improved. There should be an artists' hostel. The artists's strength also needs to be increased [7.85 to 7.92]

9.159 The structure and pay scales of the technical and supporting staff in the Company need to be reviewed in the light of its future needs. [7.93]

9.160 The 'Meghdoot' premises, where an open-air theatre is located, can be developed into a full-fledged set-up for the Repertory Company's activities. [7.94]

The Constitution

9.161 The NSD's memorandum of association and allied rules and regulations may be appropriately amended along the lines of the recommendations in Section 10 of Chapter 7. [7.96 to 7.99]

Director's Status

9.162 The salary, perquisites and powers of the School's Director should be on par with those of the Directors of the Indian Institutes of Technology. The Director should have a minimum term of five years. [7.100, 7.101]

Chairperson

9.163 The Chairperson of the NSD should be a person of high eminence in public life who has deep interest in culture and particularly in drama. He will be appointed by the President of India and will work in an honorary capacity. [7.102]

Chapter 8: Concluding Remarks

9.164 While the three Akademis have done some good work, their impact on the cultural scene has not been forceful. They must constantly strive to provide the kind of stimulation and leadership expected of them. The National School of Drama too

has to enlarge its vision and widen its horizons. [8.3]

9.165 The membership of the Akademis' General Councils, Executive Boards and advisory bodies is even at present broad-based, providing for the inclusion of a representative cross-section of the creative people in the country. But the contributions of the members are generally not substantial. Those who accept the membership must put in more. [8.4]

9.166 The Government's function is not to organize culture, but to support and stimulate its natural progress, and help to preserve the cultural heritage of the country. The present trend towards increasing the allocations of public funds for cultural affairs must continue. These resources must be invested more and more in creating and maintaining useful infrastructure for cultural activities and assisting voluntary institutions and individuals. [8.8, 8.9]

9.167 Steps might be devised to improve the status of artists in society. [8.11]

9.168 The alienation between education and culture must be remedied. Both must form an integral part of the development process. It is through the sensitivity fostered by culture that the nation can conquer the tendency towards intolerance and violence. [8.10, 8.12]

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Members: E. Alkazi

Indira Parthasarathy

K.V. Ramanathan

H.Y. Sharada Prasad

Premlata Sharma

Gulam mohammed Sheikh

Member-Secretary: M.V. Ramakrishnan

Chairman: P.N. Haksar

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Appendices

Appendix-IA

LIST OF PERSONS WHO MET THE COMMITTEE

Abbreviations

SA	-	Sahitya Akademi
LKA	-	Lalit Kala Akademi
SNA	-	Sangeet Natak Akademi
NSD	-	National School of Drama
JNNDA	-	Jawaharlal Nehru Manipur Dance Academy
GC	-	General Council
Adv. Bd.	-	Advisory Board
Adv.Com.	-	Advisory Committee
Univ.	-	University

AHMEDABAD

Shri Amit Ambalal, artist, Ahmedabad
Shri Manjunath Bannadi, theatre person, Ahmedabad
Shri Rajendra Bhatt, Director, Youth Services & Cultural Activities, Gujarat Govt., Gandhinagar
Shri C.V.Chandrasekhar, dancer & dance guru; Head of Dept.of performing arts,M.S.Univ.,Vadodara
Shri Ashok Chatterji, National Institute of Design, Ahmedabad
Shri Manasingh Chhaya, artist, Ahmedabad
Shri Raghuvir Chowdhury, Hindi Dept., Gujarat Univ., Ahmedabad
Mr. Esther David, artist; Vice Chairperson, Gujarat LKA, Gandhinagar
Shri S.R. Desai, drama critic, Ahmedabad
Shri Anubhai Doshi, musician & researcher, Rajkot
Shri J.S. Jadav, researcher in folk arts, Ahmedabad
Shri Vinay Jha, Director, National Institute of Design, Ahmedabad
Shri Bachubhai Rag, folk music & drama, Bhavnagar
Shri Bhupen Khakhar, artist, Vadodara
Shri Sudhir Khandelwal, music critic, Ahmedabad
Ms. Rasuddini Lokhia, dancer; 'Kadamb', Ahmedabad; Member, SNA-GC & Adv. Com., Kathak Kendra
Dr. Chimanbhai Mehta, Gujarati writer, Ahmedabad; Member, SA-GC & Gujarati Adv. Bd.
Dr. Chimanbhai Nayak, theatre person, Ahmedabad
Shri Nailesh Pandya, theatre person; 'Darpana', Ahmedabad
Shri Sutapa Perrimoo, artist, Vadodara
Shri B.S. Ramnar, Secretary, Gujarat LKA, Gandhinagar; Member, LKA-GC, New Delhi.
Shri Shaileshbhai Patel, Gujarati writer, Ahmedabad; Member, Gujarati Adv. Bd., SA
Shri Jamun Patel, artist, Vadodara
Ms. Usha Ramamurthy, music critic, Ahmedabad
Shri Sitakant Ramanuj, poet, playwright, lyricist, art critic, Ahmedabad; Member, SNA-GC
Shri Sirajji Sagun, artist, Ahmedabad
Ms. Mrinalini Sarabhai, dancer; dance guru, 'Darpana', Ahmedabad
Shri Shanmukhbhai Shah, dancer, Bhavnagar
Shri Shanti Shah, art critic, Ahmedabad
Shri Vasheant Shukla, Gujarati writer, Ahmedabad
Shri P. Subramaniam, music critic, Ahmedabad
Shri Jhaveri Thakar, theatre person; Vice Chairman,Gujarat Sangit Nritya Natya Academi,Ahmedabad
Ms. Ketakben Thakkar, drama artiste, Vadodara
Shri Bhikubhai Thakkar, literary scholar, Ahmedabad
Shri K. Vishwanath, Indian Space Research Organization, Ahmedabad
Shri Bhanat Vaghela, drama artiste, Rajkot
Shri Harsha Vaghela, Secretary, Gujarat Sahitya Sabha, Ahmedabad
Shri Nitinchandra Vyasbhandare, Gujarati writer, Ahmedabad

BANGALORE

Prof. V.G. Andani, artist; Secretary, Ideal Fine Arts Society, Gulbarga; Member, LKA-GC
Shri Yusuf Arakkal, artist, Bangalore
Shri K.K. Haridass Bhat, Yakshagana Kendra, Udupi; Member, Kannada Adv. Bd., SA
Dr. K.K. Hegaegga, Kannada writer, Mysore; Member, SA-GC & Convenor, Kannada Adv. Bd.
Ms. Ghoshnami, artist, Chitrakala Parishad, Bangalore
Shri Shankanath K. Desai, Kannada writer; Vice-Chancellor, Kuvempu University, Shimoga; Member, SA-GC & Convenor, English Adv. Bd.
Ms. Sushma Sondi, artist, Chitrakala Parishad, Bangalore
Shri K.K. Hedageod, artist; President, Karnataka LKA, founder-Principal, Nen School of Art
Shri B.G. Shangai, Secretry, Hubli Art Centre, Hubli
Dr. Ms. Gangubai Sangai, musician, Hubli
Dr. V. Sowrasamy Iyengar, musician, Bangalore
Ms. B. Jayashree, 'Spandana', Bangalore
Shri C.R. Jumbe, Principal, Ninasam Theatre Institute, Heggodu, Sagar

Shri G.B. Joshi, Editor, 'Manohara Grantha Mala' Dharwar
Shri R.G. Joshi, publisher, Dharwar
Ms. Kamalakshi, artist, Karnataka Chitrakala Parishath, Bangalore
Shri K. Kamalanath, President, Bangalore Gayana Samaja, Bangalore
Dr. Chandrasekhar Kambar, Kannada writer; Centre of Kannada Studies, Bangalore Univ.; Member, SA-GC & Kannada Adv.Bd.
Shri B.V. Karanth, theatre person, Chief Adviser, 'Nataka Karnataka Rangayana', Mysore
Shri K.Shivarama Karanth, folk drama, Saligrama, Udipi
Shri Y.N. Krishnamurthy, former Editor & Adviser, 'Prajavani', Bangalore
Shri K.D. Kurtkoti, publisher, Dharwad
Shri Malikarjun Mansur, musician, Dharwad
Shri I.M. Vittal Murthy, Director (Culture), Karnataka Govt., Bangalore
Shri Naa Muthuswami, Tamil writer and theatre person, Madras
Shri Balan Nambiar, artist, Bangalore
Dr. D.M. Nanjundappa, Vice-Chancellor, Bangalore University, Bangalore
Shri P.T. Narasimhachar, Kannada writer, Bangalore
Shri Narayanappa Chitrakar, traditional artist, Bangalore
Dr. M. Surya Prasad, music critic, Bangalore
Shri Patil Puttappa, President, Karnatak Vidyavardhak Sangha, Dharwad
Shri Vittal Rai, Secretary (Information, Tourism & Youth Services), Karnataka Govt., Bangalore
Ms. Leela Ramanathan, Hon'y. Director, Meenakshi Sundaram Centre for Perf. Arts, Bangalore
Dr. Raja Ramanna, Director, National Inst. of Advanced Studies, Bangalore
Ms. Vimala Rangachar, President, Karnataka Ganakala Parishat, Bangalore
Dr. H.K.Ranganath, Hon'y. Director of Programmes, Bharatiya Vidya Bhavan, Bangalore
Shri G.V.K. Rao, Chairman, Bharatiya Vidya Bhavan, Bangalore
Dr. U.S. Krishna Rao, dance guru, Bangalore
Ms. Maya Rao, dancer, ballet director, choreographer; Chairperson, Karnataka Sangeet Nritya Akademi, Bangalore; Member, SNA-GC, New Delhi
Shri M.S. Manjunda Rao, Secretary, Karnataka Chitrakala Parishath, Bangalore; Member, LKA-GC
Ms. Shanta Rao, dancer and dance guru, Bangalore
Shri B.V.K. Sastry, Bangalore; critic, former Secretary of SNA, New Delhi
Dr. R. Sathyanarayana, musicologist, Bangalore; President, Indian Music Congress
Shri V.R.C. Sekhar, artist, Karnataka Chitrakala Parishath, Bangalore
Dr. Ramachandra Sharma, Kannada writer, Bangalore
Prof.M.N. Srinivas, sociologist, Bangalore
Shri A.K. Srivastava, Director, Central Inst. of Indian Languages, Mysore
Shri K.V. Subbanna, Ninasam Theatre Inst., Heggodu, Sagar; Member, SNA-GC
Shri H.N. Suresh, art critic, Bangalore
Shri Bangalore K. Venkataram, musician; Director, 'Percussive Art Centre', Bangalore

BHOPAL

Shri Afaque Ahmed, Urdu writer, Bhopal
Ms. Gul Bardhan, 'Little Ballet Troupe', Bhopal; choreographer
Shri Jaidev Bhagel, craftsman, Bastar
Shri L.B. Bijlani, Secretary, MP Sahitya Parishad, Bhopal
Shri Suresh Chaudhary, artist, Bhopal
Shri Omprakash Chaurasia, musician; Deputy Director, Ustad Allaudin Khan Akademi, Bhopal
Shri Ustad Zia Fariduddin Dagar, musician, Bhopal
Shri Astad Deboo, dancer
Ms. Shafiqua Farhat, Lecturer, Hamidia Col.; Anjuman-e-Taraqqui-e-Urdu, Bhopal
Ms. Manjusha Ganguli, artist, Bhopal
Shri Prabhat Ganguli, 'Little Ballet Troupe', Bhopal
Shri Shankar Hombal, Director, 'Kala Paam' (dance centre), Bhopal, dance guru
Shri Shrenik Jain, artist, Indore; Principal, Indore School of Art
Shri Prashant Khirwadkar, theatre person, Bhopal
Shri S.G. Khirwadkar, Secretary, MP Adivasi & Lok Kala Parishad, Bhopal
Shri Rajendra Kothari, Director, 'Sangeet Kala Mandir', Bhopal
Shri Niranjan Mahavar, folk arts scholar, Raipur
Shri Naresh Mehta, Hindi writer, Ujjain
Ms. Vibha Mishra, theatre person, Bhopal
Shri Pema Patya, artist (tribal), Jhalna
Shri Bala Sahab Poochwale, musician, Gwalior
Shri Himanshu Rai, theatre person, Bhopal
Shri Rajaram, artist, Bhopal
Shri Jeetu Ram, craftsman, Jagdalpur, Bastar Dt.
Shri Gyan Ranjan, Hindi writer; Editor, 'Pahal' (lit. magazine), Jabalpur
Ms. Meera Rao, musician, Bhopal (vocalist)
Dr. K.C. Shah, Hindi writer, Bhopal
Dr. S.N. Sharma, Secretary, MP Tulsi Academy, Ujjain
Shri Vijay Bahadur Singh, Hindi writer, Vidisha
Shri V.M. Singh, Hindi writer, Bhopal
Shri Madan Soni, Hindi writer, Bhopal

Shri Mayaram Surjan, President, MP Hindi Sahitya Sammelan, Raipur
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Shri Kamal Vashistha, theatre director, Gwalior
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Shri C.K. Basu, Commissioner, Ranchi
Dr. A.R. Bedar, Director, Khuda Baksh Oriental Public Library, Patna
Shri Bireshwor Bhattacharjee, artist, Patna; elected Member, LKA-GC
Shri Chaturbhuj, theatre person; Director, 'Magadh Artists', Patna
Shri Mohan Chowdhury, Deputy Director (Museums), Bihar Govt., Patna
Dr. Prashant Kumar Jaiswal, Curator, Patna Museum
Dr. Chetkar Jha, Chairman, Maithili Academy, Patna
Dr. Ms.Veena Karna, Head,Maithili Dept.,Magadh Mahila College,Patna;Member,Maithili Adv.Bd.,SA
Shri Balbir Singh Katt, artist, Varanasi
Shri M.K. Madhu, Bihar Children's Theatre, Patna
Shri S.K. Mishra, Director (Culture), Bihar Govt., Patna
Shri P. Mukherji, Bangla Academy, Patna
Shri Shiv Vans Pande, Director, Bihar Rashtra Bhasha Parishad, Patna
Prof.R.N. Pandey, Reader in Education, Patna Training College; 'Shilpa Kala Parishad', Patna
Shri Arun Pathak, Chairman, Bureau of Public Enterprises., Patna
Shri Naveen Rastogi, art critic, Patna
Shri R.G.S. Rudra, Chairman, Magahi Academy, Patna
Shri B.B. Sahay, Commissioner & Principal Secretary (HRD), Bihar Govt., Patna
Dr. Jitendra Sahay, playwright; 'Madhyam', Patna
Shri Serajuddin, Secretary, Urdu Academy, Patna
Shri S.D. Sharma, Addl. Commissioner (HRD),Bihar Govt., Patna
Prof.Shyam Sharma, Artist, Patna; Member, LKA-GC
Dr. Jayadhari Singh Head, Maithili Dept., R.K. College, Madhubani; Member, Maithili Adv.Bd.,SA

Shri Gajendra Narayan Singh, Secretary, Bihar SNA, Patna
Dr. Mahesh Kumar Singh, performing arts critic, Patna
Dr. Shiv Narayan Singh, Chairman, Bihar SNA, Patna
Shri Abhay Kumar Sinha, Secretary, 'Prangan', Patna
Shri Anil Kumar Sinha, artist, Patna; Member, LKA-GC
Dr. S.P. Sinha, Deputy Director (Culture), Bihar Govt. Patna
Prof. Panda Surendra, artist; Principal, Govt. Col. of Arts & Crafts, Patna
Dr. Raikuntnath Thakur, President, Bihar Hindi Granth, Patna
Shri Veri Uppal, Director, Bihar Nritya Kala Mandir, Patna
Ms. Vindyabasini Devi, Vindya Kala Mandir, Patna

SHIMLA

Shri Dharampal Aaqil, Editor, 'Fikr-o-fan', Shimla
Prof. Narendra Arun, Head, Hindi Dept., Govt. College, Shimla
Dr. Subhasini Aryan, Fellow, Indian Inst. of Advanced Study, Shimla (folk arts)
Shri H.K. Bhardwaj, artist, Govt.College, Solan; Member, LKA-GC
Prof. S.D. Battu, Head, Dept. of Music, Govt. College, Shimla
Prof. Dr. Indrani Chakravarti, Dean, Faculty of Painting & Visual Arts, HP Univ., Shimla
Shri Sanat Kumar Chatterji, artist, Govt. College, Shimla
Shri Narendra Chauhan, theatre director; 'Kalamandir', Shimla
Shri Claudius Dean, United Theatres, Shimla
Shri Awtar Singh Engill, Hindi writer; Lecturer in English, Govt. College, Shimla
Shri Ashwini Kumar Garg, Pahadi writer; AIR, Shimla
Ms. Veena Gaur, United Theatres, Shimla
Shri B.K. Goel, Director (Education), HP Govt., Shimla
Shri Ramesh Gour, Himachal Theatre, Shimla
Prof. J.S. Grewal, Director, Indian Inst. of Advanced Study, Shimla
Dr. Piyoosh Guleri, Pahari writer; Head, Dept. of Hindi, Govt. PG College, Dharamshala
Dr. O.C. Handa, Curator, Himachal State Museum, Shimla
Shri Ashok Hans, theatre director; Tech.Officer, Himachal Academy of Arts, Culture & Languages, Shimla
Shri Ambrose Izhaak, 'United Theatre', Shimla
Shri Deven Joshi, theatre director, Shimla
Shri S.N. Joshi, Deputy Secretary (Language), HP Govt., Shimla
Dr. H.R. Justa, President, Himachal Rachnaakar Sangam, Member, HP Univ. Col. Dev. Council
Shri Vivek Kashyap, student; Convenor, SPIC-MACAY, Shimla chapter
Shri M.K.Kaw, Finance Commissioner & Secretary (Language & Culture), HP Govt., Shimla; Member, SA-GC
Shri Kashav, Hindi writer; Senior Editor, 'Him Prasth', Shimla
Shri K.K. Kidwai, artist, Shimla
Shri Jai Dev Kiran, Pahadi writer, Shimla
Shri Mangal Kirti, folk artist, Sirmor
Shri Kumar Krishna, Hindi/Urdu writer; HP Univ., Shimla
Shri Uttam Kumar, folk dance, Chamba
Shri Brij Lal, folk dance, Chamba
Shri Shabab Lalit, Urdu writer; Sr. Vice-President, 'Bazm-e-Adab Himachal', Shimla
Master Mohan, musician; 'Kale Kala Kendra', Shimla
Shri Hiralal Negi, folk musician, Kinnaur
Shri Vidya Sagar Negi, Asst. Prof., Bhoti lang., HP Univ., Shimla
Dr. Ms. Sukrita Pal, Fellow, Indian Inst. of Advanced Study, Shimla (comp. lit.)
Shri Achar Singh Parmar, folk musician; AIR, Shimla
Dr. Anil Rakesh, Evening College, Shimla (Hindi Lit.)
Shri Harish Chandra Rai, artist, Shimla
Dr. Atma Ram, Joint Director, Education, Shimla
Shri Tulsi Raman, Editor, 'Vipasha', Shimla (lit. journal)
Shri Mohan Rathoure, folk musician; Research Asst., Himachal Academy of Art, Culture & Languages, Shimla
Ms. Rekha, Hindi writer, Govt. College, Shimla
Shri M.C. Saxena, Head, Dept. of Sculpture, Govt. Girls College, Shimla
Ms. Minakshi Scott, Bharatnatyam artist & teacher; 'Kalaniketan', Shimla
Dr. B.R. Sharma, Secretary, Himachal Academy of Arts, Culture & Languages, Shimla
Shri Jagdish Sharma, Asst. Director, Dept. of Language & Culture, Shimla
Shri Jwala Prasad Sharma, folk music, Shimla
Shri Ramesh Chander Sharma, Hindi writer (IAS retd.)
Shri Vijay Sharma, artist, Bhuri Singh Museum, Chamba
Shri Srinivas Shrikant, Hindi writer, Shimla
Shri Ajit Singh, Researcher, Kangra paintings
Shri Govardhan Singh, bibliographer; ex-librarian, HP Secretariat, Shimla
Shri Mansimran Singh, Andretta Pottery & Crafts Society, Dist. Kangra
Shri Kanwar Upendra Singh, 'United Theatre', Shimla
Shri Om Sujanpuri, artist, Himachal Academy of Art, Culture & Languages, Shimla
Shri O.P. Taak, artist, Dharamshala (Kangra painting)
Shri K.K. Toor, Urdu writer, Jwalamukhi, Kangra Dist.
Dr. Neelmani Upadhyay, Pahadi writer; Principal, Vallab Govt. College, Mandi
Shri Urgian, folk artist, Sirmor

Shri Sudarshan Vasisht, Hindi writer; Deputy Director, Dept. of Language & Culture. Shimla
Dr. Gautam Sharma Vyathit, Dept. of Hindi, Govt. College, Dharamshala; Member, Dogri Adv.Bd.,SA
Shri D. Wangyal, Secretary, Tibetan Inst. of Perf. Arts (TIPA), McLeodganj
Shri Tsering Wangyal, President, TIPA, McLeodganj

SRINAGAR

Dr. Abdul Ahad, Director, Museums & Archives, J & K Govt., Srinagar
Mohd.Subhan Bhagat, director-producer, folk dance; Kashmir Bhagat Theatre, Akingam, Anantnag
Shri S.D.S. Charak, Emeritus Fellow, Deptt. of History, Univ. of Jammu, Jammu
Shri Rashid Gungan, Manarbal Dramatics, Safapora
Prof.Mushirul Haq, Vice-Chancellor, Kashmir Univ., Srinagar
Shri Kripal Singh Kasali, Gen. Secretary, Punjabi Lekhak Sabha, Jammu
Dr. Hamidi Kashmiri, Head, Urdu Dept., Kashmir Univ., Srinagar; Member, Urdu Advn. Bd., SA
Shri Shanti Kaul, 'Manarbal Dramatics', Safapora
Shri Motilal Kemmu, playwright; Deputy Secretary,J&K Academy of Art,Culture & Languages,Srinagar
Shri V.R. Khajuria, artist, Jammu; Member, LKA-GC
Shri Pran Kishore, theatre person, Srinagar
Shri Ajit Kumar, Secretary (Education, Culture), J&K Govt., Srinagar
Shri Ajit Singh Mastana, Secretary, J & K Punjabi Sahit Sabha, Srinagar
Shri Akhtar Mohi-ud-din, Kashmiri writer, Srinagar
Shri Ghulam Nabi Naazir, Kashmiri writer, Anantnag
Shri Bansi Parimoo, artist, Srinagar
Shri Rajendra Patwari, artist, Jammu; elected Member, LKA-GC
Shri Parasram Purba, Secretary, Bandralta Sahitya Mandal, Ramnagar
Shri Balraj Puri, writer & social worker, Jammu
Prof.P.N. Pushp, former Director, Libraries & Archives, Museums & Archaeology, Srinagar; writer, literary critic
Prof.A. Rahman Rahi, Kashmiri writer, Srinagar
Shri MotilalSaqi,Kashmiri writer, editor, J&K Academy ofArt, Culture & Langauages, Srinagar
Shri Baldev Prasad Sharma, President, Dogri Research Inst.,Jammu;former Director of Information, J&K Govt.; Member, Dogri Adv. Bd., SA
Dr. Madan Mohan Sharma, Prof. of English, Jammu; Dogri writer; Member, Dogri Adv. Bd, SA
Shri Nilambar Dev Sharma, President, Dogri Sanstha, Jammu
Shri Sardar Kripal Singh, Asst. Secretary, Punjabi Lekhak Sabha, Jammu
Shri Mohinder Singh, President, Punjabi Lekhak Sabha, Jammu
Prof.Prem Singh, President, J & K Punjabi Sahit Sabha, Srinagar
Prof.Sewa Singh, Vice-President, J & K Punjabi Sahit Sabha, Srinagar
Shri Bhajan Sopori, musician, Srinagar
Dr. Mashal Sultanpuri, 'Adbi Markaz', Kamraj
Mohd.Yusuf Taing, Secretary, J & K Academy of Art, Culture & Languages, Srinagar/Jammu; Member, SNA-GC, SA-GC & Convenor, Kashmiri Adv. Bd.
Shri Rajender Kumar Tiku, artist, Jammu
Shri Jitendera Udhampuri, Dogri writer, Jammu; Member, Dogri Adv. Bd., SA
Prof.Somnath Wakhlu, Curator-cum-Librarian, Amar Mahal Library & Museum, Jammu- Tawi
Shri Bhawani Bashir Yasir, Maraz Culture & Art Centre, Anantnag
Shri M.S. Zahid, Curator, Dogra Art Gallery, Jammu

TRIVANDRUM

Prof.Sukumaran Azhicode, Emeritus Professor, Trichur; Member, SA-GC & Malayalam Adv. Bd.
Shri K.M. Dharmarajan, Principal, Swati Tirunal College of Music, Trivandrum
Shri Adoor Gopalakrishnan, Malayalam cinema director
Prof.K.V. Haridasan, artist; Principal, College of Fine Arts, Trivandrum; Member, LKA-GC
Shri P. Rama Iyer, 'Margi', Trivandrum
Shri P.N. Jayachandran, Commissioner & Secretary (Cultural Affairs), Kerala Govt., Trivandrum
Shri T. Kaladharan, artist; Secretary, Kerala Kala Peetom, Cochin
Shri K.V. Kochanian, Chairman, Kerala Kalamandalam, Cheruthuruthy
Shri Gopi Kodungalloor, Secretary, Sahitya Pravartaka Co-op. Society (writers co-op.), Kottayam
Ms. Sugatha Kumari, Malayalam writer, Trivandrum
Shri M.N. Kurup, Secretary, Kerala SNA, Trichur
Prof.O.N.V. Kurup, Malayalam writer, Trivandrum
Dr. Ms.M. Leelavathy, Malayalam writer, Cochin; Member, SA-GC & Malayalam Adv.Bd.
Shri D. Appukuttan Nair, theatre person, 'Margi', Trivandrum; Member, SNA-GC
Prof.S. Guptan Nair, Malayalam writer, Trivandrum
Shri K. Ramachandran Nair, poet & composer, Trivandrum
Shri T.R. Sukumaran Nair, Trivandrum; former Chairman, Kerala SNA
Shri P.K. Venukkuttan Nair, Malayalam theatre, Trivandrum; Member, SNA-GC
Shri M. Vasudevan Namboothiri, artist; Chairman, Kerala LKA, Kozhikode
Prof.Vishnu Narayanan Namboothiri, poet; Professor of English, Govt. Arts College, Trivandrum; Member, Malayalam Adv. Bd., SA
Shri M.K. Madhavan Nayar, former Secretary, Sahitya Pravarthaka Co-op. Society, Kottayam

Dr. George Onakkoor, Director, State Inst. of Children's Literature, Trivandrum
Shri G.N. Panicker, Director (Culture), Kerala Govt., Trivandrum
Shri Kavalam Narayana Panikkar, Director, 'Sopnam' (Inst. of Perf. Arts & Research), Trivandrum
Shri P. Govinda Pillai, Chairman, Kerala State Film Develop. Corp., Trivandrum; Member, SA-GC & Malayalam Adv. Bd.
Shri K. Kochunarayana Pillai, President, Rangaprabhath Children's theatre, Trivandrum
Shri K.S. Narayana Pillai, music critic, Trivandrum
Prof. Erumeli Parameswaran Pillai, Secretary, Kerala SA, Trichur
Shri Vayala Vasudevan Pillai, Director, School of Drama (Kozhikode Univ.), Trichur
Shri C.L. Porinchukutty, former Principal, College of Fine Arts, Trivandrum; former Chairman, Kerala LKA; elected Member, LKA-GC
Shri Unnikrishnan Puthur, President, Sahitya Pravarthaka Co-op. Society, Kottayam
Shri M.K. Sanoo, President, Kerala SA, Trichur; biographer; lit. critic
Ms. Vinodini Sasimohan, 'Viswa Kala Kendra', Trivandrum
Shri Iyyamkode Sreedharan, Secretary, 'Kerala Kalamandalam', Cheruthuthy
Dr. G.B. Mohan Thampi, Vice-Chancellor, Kerala Univ., Trivandrum

Appendix-IB

DATES OF INTERVIEWS

Ahmedabad	Apr. 1-5, 1989
Bangalore	Aug. 21-24, 1989
Bhopal	Dec. 17-20, 1989
Bhubaneswar	Sept. 25-27, 1989
Bombay	May 18-25, 1989
Calcutta	May 2-8, 1989
Chandigarh	Nov. 6-8, 1989
Guwahati	Jan. 19-22, 1990
Hyderabad	Aug. 1-5, 1989
Imphal	Apr. 26-29, 1989
Jaipur	July 7-10, 1989
Lucknow	Apr. 10-14, 1989
Madras	Aug. 25-29, 1989
New Delhi	Sept. 5-10, 1988
	Nov. 16-22, 1988
	Feb. 17-25, 1989
	July 3-5, 1989
	Feb. 26 - Mar. 2, 1990
Patna	Jan. 8-11, 1990
Shimla	Nov. 10-12, 1989
Srinagar	Sep. 13-15, 1989
Trivandrum	Aug. 17-19, 1989

Appendix-2

MAIN OBJECTIVES OF THE NATIONAL AKADEMIS & NATIONAL SCHOOL OF DRAMA

(extracts from their Constitutions)

SAHITYA AKADEMI

to promote co-operation among men of letters for the development of literature in Indian languages;

to encourage or to arrange translations of literary works from one Indian language into others and also from non-Indian into Indian languages and vice-versa;

to publish or to assist associations and individuals in publishing literary works, including bibliographies, dictionaries, encyclopaedias, basic vocabularies, etc., in the various Indian languages;

to sponsor or to hold literary conferences, seminars and exhibitions on all-India or a regional basis;

to award prizes and distinctions and give recognition to individual writers for outstanding work;

to promote research in Indian languages and literature;

to promote the teachings and study of regional languages and literature in areas beyond their own;

to encourage propagation and study of literature among the masses;

(a) to improve and develop the various scripts in which the languages of the country are written;

(b) to promote the use of Devanagari script and to encourage publication in that script of select books in any Indian language;

(c) to publish, if found necessary, standard books of one Indian language in the scripts of other languages;

to promote cultural exchanges with other countries and to establish relations with international organizations in the field of letters.

सत्यमेव जयते

LALIT KALA AKADEMI

to encourage and promote study and research in the fields of creative arts such as painting, sculpture, graphics, etc.;

to encourage and coordinate the activities of the regional art organisations and State Lalit Kala Akademis;

to promote cooperation among artists and art associations and development of such associations;

to encourage, where necessary, the establishment of regional art Centres;

to encourage the exchange of ideas between various schools of art by organising conferences, seminars, exhibitions on an all India basis, etc.;

to publish and to promote publication of literature on art including monographs, journals, etc.;

to establish and maintain a Library, catering to the needs of various organisations and covering world art;

to give recognition and to otherwise assist approved art associations;

to foster cultural contacts within the country and also with other countries, through art exhibitions, exchange of personnel and art objects, etc.;

to award scholarships and prizes to deserving artists;

to accord recognition to artists for outstanding achievements;

to promote study, research and survey of folk, tribal and traditional art and crafts techniques, preserve and project their art forms and to organise regional surveys of and to encourage surviving indigenous craftsmen, painters and sculptors.

SANGEET NATAK AKADEMI

to co-ordinate the activities of regional or State Academies of music, dance and drama;

to promote research in the fields of Indian music, dance and drama and for this purpose, to establish a library and museum, etc.;

to co-ordinate with such similar Academies as there may be and other institutions and associations for the furtherance of its objects and for the enrichment of Indian culture as a whole;

to encourage the exchange of ideas and enrichment of techniques between the different regions in regard to the arts of music, dance and drama;

to encourage the establishment of theatre centres, on the basis of regional languages, and co-operation among different theatre centres;

to encourage the setting up of institutions providing training in the art of theatre, including instructions in actor's training, study of stage-craft and production of plays;

to encourage and assist production of new plays by awarding prizes and distinctions;

to publish literature on Indian music, dance and drama including reference works such as an illustrated dictionary or handbook of technical terms;

to give recognition to and otherwise assist meritorious, theatrical organisations;

to encourage the development of amateur dramatic activity, children's theatre, the open-air theatre and the rural theatre in its various forms;

to revive and preserve folk music, folk dance and folk drama in different regions of the country and to encourage the development of community music, martial music and other types of music;

to sponsor music, dance and drama festivals, seminars, conferences on an all-India basis and to encourage such regional festivals;

to award prizes and distinctions and to give recognition to individual artistes for outstanding achievement in the fields of music, dance and drama;

to take suitable steps for the maintenance of proper and adequate standards of education in music, dance and drama and with that object to organise research in the teaching of the said subjects;

to foster cultural contacts between the different regions of the country and also with other countries in the fields of music, dance and drama.

NATIONAL SCHOOL OF DRAMA

to take over the administration and management of the National School of Drama & Asian Theatre Institute with all its assets of whatsoever nature and all its liabilities from the Sangeet Natak Akademi, an autonomous organisation set up by the Government of India by Resolution dated 31-5-1952 and to establish the National School of Drama and maintain and develop the said school for studies and training in dramatics in the fields of acting direction, stage techniques and management, radio, television, children's theatre and script writing;

to develop suitable patterns of teaching in all branches of drama both at undergraduate and post-graduate levels so as to establish high standards of theatre education in India and for the purpose, develop liaison and association with colleges, institutions and universities;

to constantly endeavour at raising the technical standards of Indian plays so as to make them aesthetically more satisfying and acceptable;

to provide for undergraduate and post-graduate teaching in the art and craft of drama and its allied subjects thus ensuring promotion of drama and outflow of trained personnel and teachers for the future needs of the country in the field of drama;

to conduct and promote research in classical, traditional and modern drama in India and abroad and to collect valuable material and forms in theatre production and education;

to organize and conduct short term and refresher courses, summer schools and such other courses and like and invite experts and research scholars from within the country and abroad for delivering lectures and/or developing research and to pay them such remunaration as may be appropriate;

to arrange lectures, seminars, symposia, meetings, conferences and exhibitions relating to drama and performing arts;

to establish and cause to be established and maintain a repertory company or its branches, regional schools, centres for practical training of the students and to promote and facilitate dramatic art in the country;

to produce, direct and perform plays before the public as part of training and for promotion of School's objectives;

to invite actors, directors, playwrights, technicians from within the country and abroad to assist, direct and produce plays, organize exhibitions and to prepare any other educational material;

to undertake translation and publication of plays in Hindi and other regional languages from India and foreign languages and vice-versa suitable for play production;

to hold examinations and grant diplomas, certificates and other academic distinctions or titles;

to institute and award Fellowships, Scholarships, prizes, medals, financial and other assistances with a view to promoting interest in studies and research in drama;

to establish and maintain a library of books, pamphlets, newspapers, periodicals, microfilms, still photographs, motion pictures, sound recordings and other materials relevant to training in the field of drama and the performing arts and to print, publish, and exhibit any book, magazine, periodical, monograph, posters, papers, photographs incorporating the results of the studies made by the School and/or by other scholars working in the field of drama;

to assist, co-operate, associate and collaborate itself with the efforts of other academic bodies, Governmental or non-Governmental, in similar activities in India and abroad with a view to further the aims and objectives of the Society;

to foster cultural and academic contacts within India as well as with other countries through exchange of personnel and research materials; thus facilitating foreign visits by students and research scholars to attend seminars, to undertake studies and research;

to establish, maintain and manage halls and hostels for residence of students, scholars etc.;

to supervise and control the residents of halls and hostels and regulate the discipline among the students of the School; and to make arrangements for promoting their health, general welfare and corporate life.

STATE AKADEMIS AND EQUIVALENT/ALLIED INSTITUTIONS IN THE STATES/UNION TERRITORIES

(A) STATES

Andhra Pradesh	Telugu University (perf.& visual arts; language & literature) Telugu Akademi (mainly text books)
Arunachal Pradesh	Nil
Assam	Nil
Bihar	Sangeet Natak Akademi Lalit Kala Akademi Hindi Rashtrabhasha Parishad Bangla Akademi Bhojpuri Akademi Magahi Akademi Maithili Akademi Urdu Akademi
Goa	Kala Academy (perf. & visual arts) Konkani Akademi
Gujarat	Sangit Nritya Natya Akademi Lalit Kala Akademi Sahitya Akademi Sindhi Akademi Urdu Akademi
Haryana	Sahitya Akademi Urdu Akademi
Himachal Pradesh	Academy of Arts, Culture and Languages (perf. & visual arts; language and literature)
Jammu & Kashmir	Academy of Arts, Culture and Languages (perf. & visual arts; langauge,and literature)
Karnataka	Sangeet Natak Akademi Lalit Kala Akademi Sahitya Akademi
Kerala	Sangeetha Nataka Akademi Lalitha Kala Akademi Sahitya Akademi Kerala Kalamandalam (perf. arts) Inst. of Folklore & Folk Arts State Inst. of Langauges. State Inst. of Encyclopaedic Publications State Inst. of Children's literatur
Madhya Pradesh	Bharat Bhavan (perf. & visual arts) Ustad Allauddin Khan Sangeet Academy Kala Parishad Sahitya Parishad Adivasi Lok Kala Parishad Kalidas Academy Tulsi Academy Sanskrit Academy Sindhi Sahitya Academy Urdu Academy
Maharashtra	Nil
Manipur	State Kala Akademi (perf. & visual arts; language & literature)
Meghalaya	State Institute of Arts (perf. arts)
Mizoram	Nil
Nagaland	Nil

Orissa	Sangeet Natak Akademi Lalit Kala Akademi Sahitya Akademi Urdu Akademi
Punjab	Punjab Art Council (Punjab Kala Parishad) Sangeet Natak Akademi Lalit Kala Akademi Sahitya Akademi
Rajasthan	Sangeet Natak Akademi Lalit Kala Akademi Sahitya Akademi Rajasthani Bhasa Sahitya Evam Sanskriti Akademi
Sikkim	Nil
Tamil Nadu	Eyal Isai Nataka Manram (perf. arts) Ovia Nunkalai Kuzhu (visual arts) Tamil Valarchi Kazhagam (language & lit.)
Tripura	Tripura Folk Cultural Institute
Uttar Pradesh	Sangeet Natak Akademi Lalit Kala Akademi Hindi Samsthan Bhartendu Natya Akademi
West Bengal	State Akademi of Dance, Drama, Music & Visual Arts (Rabindra Bharati University) Music Akademi Natya Akademi Bangla Akademi

(B) UNION TERRITORIES

Andaman & Nicobar Islands	Nil
Chandigarh	Govt. College of Arts Sahitya Akademi Sangeet Natak Akademi
Delhi	Sahitya Kala Parishad (perf. arts) Hindi Academy Punjabi Academy Sanskrit Academy Urdu Academy
Dadar & Nagar Haveli	Nil
Daman & Diu	Nil
Lakshadweep	Sahitya Kala Academy
Pondicherry	Bharathiar Palkalaikoodam Institute of Linguistics & Culture

Source : State Governments & Union Territory Administrations.

Appendix-4

ZONAL CULTURAL CENTRES

NORTH ZONE (1985-86)
Patiala

Haryana (A)
Himachal Pradesh
Jammu & Kashmir
Punjab
Rajasthan (B)
Chandigarh

NORTH CENTRAL ZONE (1985-86)
Allahabad

Bihar (C)
Haryana (A)
Madhya Pradesh (D)
Rajasthan (B)
Uttar Pradesh
Delhi

EAST ZONE (1985-86)
Calcutta

Assam (E)
Bihar (C)
Manipur
Orissa
Sikkim
Tripura
West Bengal
Andaman & Nicobar Islands (F)

NORTH EAST ZONE (1986-87)
Dimapur

Arunachal Pradesh
Assam (E)
Meghalaya
Mizoram
Nagaland

WEST ZONE (1985-86)
Udaipur

Goa
Gujarat
Maharashtra (G)
Rajasthan (B)
Daman & Diu

SOUTH ZONE (1985-86)
Thanjavur

Andhra Pradesh (H)
Karnataka (F)
Kerala
Tamil Nadu
Andaman & Nicobar Islands (F)
Lakshadweep
Pondicherry

SOUTH CENTRAL ZONE (1986-87)
Nagpur

Andhra Pradesh (H)
Karnataka (F)
Madhya Pradesh (D)
Maharashtra (G)

Note [Figure in brackets indicates year of establishment; letter in brackets indicates participation in more than one Centre]

Source : Deptt.of Culture, Govt.of India - "ZCC Events", 1988-89

Appendix-5

(a) EXPENDITURE INCURRED BY ZONAL CULTURAL CENTRES

(Rs. lakhs)

Centre	1985-86	1986-87	1987-88	1988-89	1989-90	Total
North Zone Cultural Centre, Patiala	11.70	81.65	52.88	84.74	88.29 (Tentative)	319.26
West Zone Cultural Centre, Udaipur	--	85.98	51.76	132.30	57.38	327.42
Eastern Zonal Cultural Centre, Calcutta	10.01	3.75	25.49	47.67	NA	86.92
South Zone Cultural Centre, Thanjavur	--	130.12	85.03	80.76	N.A	295.91
North East Zone Cultural Centre, Nagaland	--	35.54	14.26	104.69	177.69 (upto Jan 90)	332.18
North Central Zone Cultural Centre, Allahabad	-	33.13	91.80	99.04	78.08 (upto Dec.89)	302.05
South Central Zonal Cultural Centre, Nagpur	--	62.40	89.75	67.89	57.89	277.93

(b) EXPENDITURE ON CAPITAL ASSETS (INCLUDED IN (a) ABOVE)

(Rs. lakhs)

	1985-86	1986-87	1987-88	1988-89	1989-90	Total
North Zone Cultural Centre, Patiala	3.36	6.53	1.24	6.10	6.10 (Tentative)	23.33
West Zone Cultural Centre, Udaipur	--	18.38	14.63	7.60	3.39 (upto Dec.89)	44.00
Eastern Zonal Cultural Centre, Calcutta	--	--	0.48	0.66	---	1.14
South Zone Cultural Centre, Thanjavur	--	5.50	2.11	0.12	N.A.	7.73
North-East Zone Cultural Centre, Dimapur	--	1.83	3.30	25.81	105.57 (upto Jan. 90)	136.51
North Central Zone Cultural Centre, Allahabad	--	1.43	46.17	9.22	11.98 (upto Dec.89)	68.80
South Central Zonal Cultural Centre, Nagpur	--	N.A.	N.A.	--	N.A.	24.05*

* Total for 1986-87 to 1988-89

Source : Details furnished by various Zonal Cultural Centres

Appendix-6

ADMINISTRATIVE SET UP FOR LOOKING AFTER ACTIVITIES UNDER ART AND CULTURE

Names of states where a separate Department of Culture exists:-

Andhra Pradesh

Assam

Haryana

Himachal Pradesh

Madhya Pradesh

Meghalaya

Nagaland

Orissa

Punjab

Rajasthan

Sikkim

Tamilnadu

Uttar Pradesh.

States/Union Territories where activities under 'Art and Culture' are being looked after by a composite Department:-

Arunachal Pradesh - There is no separate Department of Culture. Social and Cultural Affairs is a combined Department under one Director. Archives, Archaeology and Museums are being looked after by the Department of Research.

Goa - Activities under art and culture are being looked after by the Deptt. of Education. There is no separate Dte. of culture. However, an independent Dte. for Archives, Archaeology and Museums and Libraries are dealt with under the General Education Sector.

Gujarat - There is no separate and independent Department for cultural affairs. The four Directorates, one each for Museums, Libraries, Archives and Archaelogy are part of the Deptt. of Education. Other activities relating to art and culture are looked after by Dte. of Youth Services and Cultural Activities under the same department.

Jammu & Kashmir - There is no separate Deptt. of culture. The work is looked after by the Jammu & Kashmir Academy of Art, Culture and Languages (an autonomous body).

Kerala - Cultural affairs are looked after by the Minister for Fisheries and Cooperation, Museums and Zoos by the Minister for Sports and Youth Affairs.

Maharashtra	-	There is a composite Deptt. of Social Welfare, Cultural Affairs, Sports & Tourism. There is a Directorate of Cultural Affairs.
Manipur	-	There is a composite Department of Social Welfare, Art and Culture.
Mizoram	-	There is a composite Department of Education and Human Resources.
West Bengal	-	There is a composite Department of Information and Cultural Affairs.
Andaman & Nicobar Islands	-	There is no separate Departments/Directorate of Culture.
Chandigarh	-	Cultural affairs are handled by Public Relations Department.
Daman & Diu	-	Cultural activities are being looked after by Director of Education
Delhi	-	There is a composite Department of Education and Culture
Lakshadweep	-	Social Welfare and Culture Wing looks after art and cultural activities
Pondicherry	-	Department of Education looks after Cultural matters

Source : Agenda for Conference of Ministers and Secretaries of Culture (State & UTs), New Delhi - July, 1989

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Appendix-7

STAFF STRENGTH OF NATIONAL AKADEMIS AND SCHOOL OF DRAMA

(In numbers)

	1972	1977	1982	1985	1989
Sangeet Natak Akademi	59	63	93	113	124
Lalit Kala Akademi	63*	84*	115*	185*	213*
Sahitya Akademi	80**	97	117	135	186
National School of Drama	29***	22***	87***	--	138* plus 18 artists in Repertory Company

* includes vacancies

** As in 1973-74

*** These exclude artists of Repertory Company

Source : National Akademis & School of Drama

Appendix-8

PROPORTION OF PAY AND ALLOWANCES TO THE TOTAL EXPENDITURE

(Rs. lakhs)

	Year	Total expenditure	Pay and allowances	Percentage to the total expenditure
Sangeet Natak Akademi	1984-85	101.65	15.41	15
	1988-89	191.75	31.20	16
Lalit Kala Akademi	1984-85	82.50	22.44	27
	1988-89	178.11	43.40	24
Sahitya Akademi	1984-85	62.68	33.08	53
	1988-89	169.34	54.96	32
National School of Drama	1984-85	64.54	17.50	27
	1988-89	115.07	40.89	35

Source : National Akademis/National School of Drama

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Appendix-9

PAY SCALES - DISPARITIES

Post	Sangeet Natak Akademi	Lalit Kala Akademi	Sahitya Akademi	National School of Drama
1. Secretary	Rs.4500-150-5700	Rs.3700-125-4700-150-5000	Rs.4500-150-5700-200-7300 (Personal Scale) against the pre-revised old Pay Scale of Rs.1500-60-1800-100-2000	----
2. Deputy Secretary	-----	Rs.3000-100-3500-125-4500	Rs.3000-100-3500-125-5000	----
3. Addl. Secretary	-----	Rs.3700-125-4700-150-5000	-----	----
4. Asstt. Secretary	Rs.3000-100-3500-125-4500	-----	-----	----
5. Regional Secretary	----- Director-JNMDA/Kathak Kendra Rs.3000-100-3500-125-4500	Rs.3000-100-3500-125-4500	Rs.3000-100-3500-125-5000	----
6. Finance & Accounts Officer	Rs.3000-100-3500-125-4500	DS (Accounts) Rs.3000-100-3500-125-4500	DS (Accounts) Rs.3000-100-3500-125-4500	-----
7. Accounts Officer	Rs.2375-75-3200-EB-100-3500	Rs.2000-60-2300-EB-75-3200	-----	Rs.2375-75-3200-EB-100-3500
8. Programme Officer	Rs.2000-60-2300-EB-75-3200-100-3500	Rs.2000-60-2300-EB-75-3200-100-3500	Rs.2200-75-2800-EB-100-4000	----
9. Asstt.Programme Officer	-----	Rs.1640-60-2600-EB-2900	-----	----
10. Asstt. Editor	Rs.2000-60-2300-EB-75-320C 100-3500	Rs.2000-60-2300-EB-75-3200-100-3500	Rs.2200-75-2800-EB-100-4000	----
11. Librarian	Rs.2000-60-2300-EB-75-3200-100-3500	Rs.2000-60-2300-EB-75-3200-100-3500	Rs.3000-100-3500-125-5000	Rs.2200-75-2800-EB-100-4000
12. Asstt. Librarian	Rs.1640-60-2600-EB-75-2900	------	Rs.2200-75-2800-EB-100-4000	Rs.1350-30-1440-40-1800-EB-50-2200
13. Editor	Rs.3000-100-3500-125-4500 (Asstt. Secretary(Pub.)	Rs.3700-125-4700-150-5000	Rs.3000-100-3500-125-5000	----
14. Publication Officer	-----	------	Rs.2200-75-2800-EB-100-4000	----
15. Photo Officer	Rs.3000-100-3500-125-4500 (Tech. Officer Filming)	Rs.2000-60-2300-EB-75-3200-100-3500	-------	----
16. Photographer	Rs.1640-60-2600-EB-75-2900	------	-------	Rs.2000-60-2300-EB-75-3200

Post	Sangeet Natak Akademi	Lalit Kala Akademi	Sahitya Akademi	National School of Drama
17. Accountant	-----	------	Rs.1640-60-2600-EB-75-2900 (Sr. Accountant)	----
18. Assistant (Estt./Accounts)	Rs.1400-40-1600-50-2300-EB-60-2600	Rs.1400-40-1800-EB-50-2300	Rs.1400-40-1600-50-2300-EB--60-2600	Rs.1400-40-1800-EB-50-2300
19. PA to Secretary	No separate post. Stenographer is posted Rs.1400-40-1600-50-2300-EB-60-2600	Rs.1400-40-1800-EB-50-2300	Rs.2000-60-2300-EB-75-3200	----
20. PS to Chairman	Rs.2000-60-2300-EB-75-3200-100-3500	Rs.2000-60-2300-EB-75-3200	-----	----
21. Technical Asstt.	Rs.1400-40-1800-EB-50-2300	-----	Rs.1400-40-1800-EB-50-2300	----
22. Library Asstt.	-----	-----	Rs.1200-30-1560-EB-40-2040	----
23. Sales Manager	-----	-----	Rs.2000-60-2300-EB-75-3200-100-3500	----
24. Library Attendant	Rs.800-15-1010-EB-20-1150	-----	Rs.950-20-1150-EB-25-1400	Rs.800-15-1010-EB-20-1150
25. Attendant	Rs.750-12-870-EB-14-940	Rs.800-15-1010-EB-20-1150	Rs.750-12-870-EB-14-940 (Peon)	Rs.750-12-870-EB-14-940
26. Gestetner Operator	Rs.950-20-1150-EB-25-1400	Rs.800-15-1010-EB-20-1150	Rs.950-20-1150-EB-25-1400	Rs.950-20-1150-EB-25-1400
27. Telex Operator	Rs.1200-30-1560-EB-40-2040	Rs.950-20-1150-EB-25-1500 plus Rs.40 as Spl. Pay	-----	-----

Source : National Akademis/National School of Drama

Appendix-10

EXPENDITURE ON ART & CULTURE (GOVERNMENT OF INDIA)

(Rs. in crores)

Year	*Total exp. of the Central Government	**Expenditure on		Proportion of exp. on Art and Culture	
		Education	Art & Culture	to exp. on Education (per cent)	to Total Govt. exp. (per cent)
1985-86	49619	540.16	50.35	9.32	0.10
1986-87	59688	650.40	44.98	6.92	0.08
1987-88	65068	1205.25	108.94	9.04	0.17
1988-89	74906	1604.15 (RE)	134.59 (RE)	8.39	0.18
1989-90	87696 (RE)	1578.42 (BE)	121.50 (BE)	7.70	0.14

Sources : * Budget at a Glance published annually by the Ministry of Finance.

** Demands for Grants of the Ministry of Human Resource Development, Department of Culture.

Appendix-11

NP=Non-Plan P=Plan T=Total

STATEWISE EXPENDITURE ON ART & CULTURE

(Rs. in crores)

		1985-86	1986-87	1987-88	1988-89	1989-90	Total
Andhra Pradesh	NP	5.37	5.16	5.88	9.60	9.56	35.57
	P	0.72	1.28	1.17	2.09	2.34	7.60
	T	6.09	6.44	7.05	11.69	11.90	43.17
Arunachal Pradesh	NP	0.59	1.02	0.58	0.56	0.58	3.33
	P	0.39	0.66	1.00	1.45	1.21	4.71
	T	0.98	1.68	1.58	2.01	1.79	8.04
Assam	NP	1.23	0.98	1.32	1.41	1.25	6.19
	P	1.27	2.39	3.44	4.15	4.91	16.16
	T	2.50	3.37	4.76	5.56	6.16	22.35
Bihar	NP	1.45	1.25	1.08	1.48	1.78	7.04
	P	0.73	1.32	0.85	0.44	1.27	4.61
	T	2.18	2.57	1.93	1.92	3.05	11.65
Goa	NP	0.93	0.88	0.73*	0.92	0.95	4.41
	P	0.33	1.14	0.50	1.31	2.10	5.38
	T	1.26	2.02	1.23	2.23	3.05	9.79
Gujarat	NP	2.21	2.33	2.71	3.11	3.08	13.44
	P	0.40	0.77	0.90	0.73	1.40	4.20
	T	2.61	3.10	3.61	3.84	4.48	17.64
Haryana	NP	0.27	0.28	0.36	0.36	0.38	1.65
	P	0.28	0.46	0.32	0.59	0.65	2.30
	T	0.55	0.74	0.68	0.95	1.03	3.95
Himachal Pradesh	NP	0.50	0.66	0.67	0.80	0.84	3.47
	P	0.42	1.52	1.13	1.17	1.10	5.34
	T	0.92	2.18	1.80	1.97	1.94	8.81
Jammu & Kashmir	NP	1.48	1.37	1.69	1.54	1.64	7.72
	P	1.00	0.60	0.67	0.62	0.66	3.55
	T	2.48	1.97	2.36	2.16	2.30	11.27
Karanataka	NP	6.61	5.13	7.37	6.73	7.75	33.59
	P	2.61	2.66	2.70	2.34	3.09	13.40
	T	9.22	7.79	10.07	9.07	10.84	46.99
Kerala	NP	2.93	3.61	3.78	4.53	4.66	19.51
	P	1.08	0.98	1.21	1.28	1.63	6.18
	T	4.01	4.59	4.99	5.81	6.29	25.69
Madhya Pradesh	NP	2.05	2.25	2.53	2.55	2.81	12.19
	P	1.57	1.98	2.50	4.00	2.82	12.87
	T	3.62	4.23	5.03	6.55	5.63	25.06
Maharashtra	NP	6.68	6.07	7.32	11.89	7.70	39.66
	P	0.42	1.13	0.74	1.11	2.06	5.46
	T	7.10	7.20	8.06	13.00	9.76	45.12
Manipur	NP	0.25	0.30	0.34	0.46	0.44	1.79
	P	0.25	0.55	0.83	1.00	1.00	3.63
	T	0.50	0.85	1.17	1.46	1.44	5.42
Meghalaya	NP	0.19	0.25	0.25	0.32	0.32	1.33
	P	0.15	0.18	0.25	0.68	0.87	2.13
	T	0.34	0.43	0.50	1.00	1.19	3.46
Mizoram	NP	0.18	0.23	0.38	0.48	0.45	1.72
	P	0.10	0.25	0.30	0.30	0.67	1.62
	T	0.28	0.48	0.68	0.78	1.12	3.34
Nagaland	NP	0.48	0.53	0.57	0.62	0.67	2.87
	P	0.43	0.68	0.96	1.08	0.95	4.10
	T	0.91	1.21	1.53	1.70	1.62	6.97
Orissa	NP	1.14	0.90	1.12	1.01	1.42	5.59
	P	0.59	1.21	1.56	2.89	3.09	9.34
	T	1.73	2.11	2.68	3.90	4.51	14.93

		1985-86	1986-87	1987-88	1988-89	1989-90	Total
Punjab	NP	0.70	0.74	0.89	1.08	1.12	4.53
	P	0.73	0.87	1.05	0.89	1.71	5.25
	T	1.43	1.61	1.94	1.97	2.83	9.78
Rajasthan	NP	1.66	1.85	2.16	2.37	2.65	10.69
	P	0.78	0.76	1.67	2.03	3.24	8.48
	T	2.44	2.61	3.83	4.40	5.89	19.17
Sikkim	NP	0.07	0.12	0.12	0.15	0.14	0.60
	P	0.27	0.60	0.57	0.55	0.86	2.85
	T	0.34	0.72	0.69	0.70	1.00	3.45
Tamilnadu	NP	7.19	6.26	7.25	7.91	8.88	37.49
	P	1.00	1.44	1.42	1.53	2.15	7.54
	T	8.19	7.70	8.67	9.44	11.03	45.03
Tripura	NP	0.33	0.40	0.45	0.62	0.65	2.45
	P	0.03	0.42	0.05	0.04	0.12	0.66
	T	0.36	0.82	0.50	0.66	0.77	3.11
Uttar Pradesh	NP	1.25	1.37	2.25	2.13	2.27	9.27
	P	2.79	2.92	4.33	6.20	6.85	23.09
	T	4.04	4.29	6.58	8.33	9.12	32.36
West Bengal	NP	1.36	1.39	1.59	2.03	1.80	8.17
	P	1.95	1.92	1.40	1.87	2.64	9.78
	T	3.31	3.31	2.99	3.90	4.44	17.95
Grand Total	NP	47.10	45.33	53.39	64.66	63.79	274.27
	P	20.29	28.69	31.52	40.34	49.39	170.23
	T	67.39	74.02	84.91	105.00	113.18	444.50

Source : Planning Commission for Plan figures and Finance Commission for Non-Plan figures (State Budgets)

Appendix-12

STATEWISE EXPENDITURE ON ART & CULTURE AND ITS PROPORTION TO THE TOTAL EXPENDITURE

(Rs. in crores)

Name of the State	1987-88			1988-89			1989-90		
	Exp. on Art and Culture	Total exp. of State Govt.	Proportion of exp. on 'Art & Culture' to total exp. of State Govt.	Exp. on Art and Culture	Total exp. of State Govt.	Proportion of exp. on 'Art & Culture' to total exp. of State Govt.	Exp on Art and Culture	Total exp. of State Govt.	Proportion of exp. on 'Art & Culture' to total exp. of State Govt.
Andhra Pradesh	7.05	3441	0.20	11.69	4344	0.27	11.90	4658	0.26
Arunachal Pradesh	1.58	246	0.64	2.01	214	0.94	1.79	230	0.78
Assam	4.76	1325	0.36	5.56	1411	0.39	6.16	1779	0.35
Bihar	1.93	2933	0.07	1.92	3181	0.06	3.05	3757	0.08
Goa	1.23	168	0.73	2.23	232	0.96	3.05	238	1.28
Gujarat	3.61	3093	0.12	3.84	3374	0.11	4.48	3500	0.13
Haryana	0.68	1287	0.05	0.95	1513	0.06	1.03	1623	0.06
Himachal Pradesh	1.80	609	0.30	1.97	739	0.27	1.94	757	0.26
Jammu & Kashmir	2.36	861	0.27	2.16	966	0.22	2.30	977	0.24
Karnataka	10.07	2036	0.49	9.07	2375	0.38	10.84	2836	0.38
Kerala	4.99	1781	0.28	5.81	2028	0.29	6.29	2266	0.28
Madhya Pradesh	5.03	3053	0.16	6.55	3503	0.15	5.63	3679	0.15
Maharashtra	8.06	5504	0.15	13.00	6626	0.19	9.76	7080	0.14
Manipur	1.17	215	0.54	1.46	278	0.53	1.44	262	0.55
Meghalaya	0.50	190	0.26	1.00	249	0.40	1.19	277	0.43
Mizoram	0.68	246	0.28	0.78	250	0.31	1.12	234	0.48
Nagaland	1.53	328	0.47	1.70	344	0.49	1.62	360	0.45
Orissa	2.68	1408	0.19	3.90	1693	0.23	4.51	2003	0.23
Punjab	1.94	1634	0.12	1.97	1991	0.10	2.83	2042	0.14
Rajasthan	3.83	2539	0.15	4.40	2591	0.17	5.89	2600	0.23
Sikkim	0.69	98	0.70	0.70	117	0.60	1.00	114	0.88
Tamilnadu	8.67	3375	0.26	9.44	3650	0.26	11.03	4134	0.27
Tripura	0.50	294	0.17	0.66	385	0.17	0.77	424	0.18
Uttar Pradesh	6.58	5080	0.13	8.33	5931	0.14	9.12	8642	0.11
West Bengal	2.99	3027	0.10	3.90	3528	0.11	4.44	3932	0.11

Source : Finance Commission - State Budgets.

Appendix-13

DETAILS OF EXPENDITURE OF NATIONAL AKADEMIS AND SCHOOL OF DRAMA

(Rs. lakhs)

	Year	Pay & allowances	Contingent expenditure	Other expenditure	Total
Sangeet Natak Akademi	1984-85	15.41	4.22	82.02	101.65
	1985-86	19.23	4.50	101.05	124.78
	1986-87	22.79	4.99	130.61	158.39
	1987-88	27.85	4.98	132.66	165.49
	1988-89	31.20	6.36	154.19	191.75
Lalit Kala Akademi	1984-85	22.44	3.30	56.76	82.50
	1985-86	25.83	3.77	150.95	180.55
	1986-87	34.05	5.57	89.21	128.83
	1987-88	42.78	5.39	80.19	128.36
	1988-89	43.40	6.99	127.72	178.11
Sahitya Akademi	1984-85	33.08	5.76	23.84	62.68
	1985-86	35.41	8.87	40.27	84.55
	1986-87	43.69	9.62	54.55	107.86
	1987-88	51.25	14.61	65.98	131.84
	1988-89	54.96	19.42	94.96	169.34
National School of Drama	1984-85	17.50	12.75	34.29	64.54
	1985-86	19.21	5.15	42.13	66.49
	1986-87	22.67	9.30	42.92	74.89
	1987-88	34.42	37.02	33.13	104.57
	1988-89	40.89	31.30	42.88	115.07

Source : National Akademis and National School of Drama.

Appendix-14

FINANCE COMMITTEES OF AKADEMIS

Sangeet Natak Akademi:

- Financial Adviser (Chairman)
- one nominee of Govt. of India, from among its nominees on General Council
- two representatives of General Council, elected by it from among its members
- one representative of Executive Board, elected by it from among its members

Lalit Kala Akademi:

- Financial Adviser (Chairman)
- one nominee of Govt. of India, not necessarily from among the members of General Council
- two representatives of General Council
- one nominee of Executive Board

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Sahitya Akademi

- Financial Adviser
- one nominee of Govt. of India, not necessarily from among members of General Council
- two representatives of General Council
- one nominee of Executive Board, not necessarily from among members of General Council

[Finance Committee elects one of its members as Chairman]

[Source: Constitutions of Akademis]

Appendix-15

LANGUAGES RECOGNIZED BY SAHITYA AKADEMI

Languages enumerated in the Eighth Schedule of the Constitution of India:

- Assamese
- Bengali
- Gujaratai
- Hindi
- Kannada
- Kashmiri
- Malayalam
- Marathi
- Oriya
- Punjabi
- Sanskrit
- Sindhi
- Tamil
- Telugu
- Urdu

Other languages recognized by the Sahitya Akademi:

- Dogri
- English
- Konkani
- Manipuri
- Maithili
- Nepali
- Rajasthani

Appendix-16

LITERARY AWARDS

[Annual prizes, unless otherwise indicated: list not exhaustive]

NATIONAL INSTITUTIONS

Awarded by:	Awards	Money value (Rs.)
Sahitya Akademi, New Delhi	Sahitya Akademi Awards in 22 languages	25,000 each
Bharatiya Jnanpith, New Delhi	Jnanpith Award,	1,00,000
	Murti Devi Award	51,000

STATE & UNION TERRITORIES

	Awarded by:	Awards:	Money value (Rs.)
Andhra Pradesh	Telugu University	13 awards	3,000 each
		8 Endowment Awards	1,116 each
Assam	Government	Srimanta Sankardeva Award	1,00,000
Delhi	Hindi Academy	Shalaka Purashkar	51,000
		Sahityakar Samman (several)	21,000 each
		Sahityak Kriti Purashkar	11,101
	Urdu Academy	Bahadurshah Zafar Award	20,000
		Awards for Urdu prose, poetry, criticism, research & journalism	10,000 each
	Punjabi Academy	Waris Shah award	11,000
		5 other awards for Punjabi prose, poetry, drama, fiction & journalism	5,100
Gujarat	Government	Sahityakar Samman	11,000
		3 Ved Pandit Sanman	10,000 each
		Badheka Suvarna Chandrak (biennial)	18 grm. gold
	Sindhi Akademi	Sahityakar Samman	11,000
	Urdu Akademi	Sahityakar Sanman	11,000
Haryana	Sahitya Akademi	Sur Award (Hindi)	5,100 each
		Maharishi Ved Vyas Award (Sanskrit)	
		Pt.Lakhmi Chand Award (Haryanvi)	
		Bhai Santokh Singh Award (Punjabi)	
		Balmukand Gupt Award (Hindi journalism)	
	Urdu Akademi	National Halli award	30,000
		S.M.H. Burney Award	5,100
		Khwaja Ahmed Abbas Award	4,000

	Awarded by:	Awards:	Money value (Rs.)
Himachal Pradesh	Government	Chanderdhar Sharma Guleri Award (Hindi)	10,000
		Pahari Gandhi Baba Kanshi Ram Award (Pahari)	10,000
		Sanskrit & Urdu Awards	10,000 each
	Himachal Academy of Arts, Cult. & Languages	21 Himachali Sahityakar Sanman	3,100 each
Kerala	Government	Award for best children's literature	5,000
Madhya Pradesh	Government	Kabir Sanman Award	1,00,000
		Maithilisharan Gupta Award	1,00,000
		Iqbal Sanman Award	1,00,000
		Shikhar Sanman	21,000
	Sahitya Parishad	9 Awards	11,000 each
		11 State Awards	7,000 each
	M.P. Kala Parishad	Raza Award (poetry)	5,000
	Sanskrit Akademi	Kalidasa Award	20,000
		Bhoja Award	10,000
		Rajashekhar Award	10,000
		Vyasa Award	5,000
		Navodita Pratibha Award	5,000
Madhya Pradesh (contd.)	Urdu Akademi	Meer Taqi Meer Award	11,000
		Hakim Syed Qamurul Hasan Award	11,000
		5 other Awards:	5,000 each
		Mohd. Ali Taj Mohd. Yousuf Qaiser Nawab Siddiqui Hasan Khan Siraj Meer Khan Sehar Suha Mujaddadi	
Meghalaya	Government	Awards for prose, poetry & drama (Khasi & Garo languages)	5,000 each
Orissa	Sahitya Akademi	Sahitya Akademi Award (annual)	
	Sarala Award Committee	Sarala Award	
Punjab	Sahitya Akademi	Sahitya Akademi Awards	2,500
Pondicherry	Government	Awards for Tamil prose & poetry	5,000 each

	Awarded by:	Awards:	Money value (Rs.)
Rajasthan	Sahitya Akademi	Meera Award	11,000
		10 other awards	500 to 5,000
	Rajasthani Bhasha, Sahitya Evam Sanskriti Akademi	Suryamal Bhiman Shikhar Award	11,000
		2 other awards for prose poetry	5,000 each
	Urdu Akademi	One award	5,000
		4 other awards	2,000 each
Tamil Nadu	Government	Thiruvalluvar Award	10,000
		Bharatidasan Award	10,000 & gold medal
		Thiru Vi. Ka. Award	10,000
West Bengal	Government	Rabindra Award	15,000
		Bankim Award	each
		Vidya Sagar Award	

[Source: State Govts. & UT Administrations]

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Appendix-17

BOOKS PUBLISHED BY SAHITYA AKADEMI

(1-1-1990)

	Books published (progressive total)	Manuscripts in press or preparation
Assamese	61	6
Bengali	89	13
Dogri	11	8
English	224	7
Gujarati	81	11
Hindi	258	56
Kannada	140	21
Kashmiri	17	12
Konkani	17	6
Maithili	35	13
Malayalam	127	6
Manipuri	5	5
Marathi	90	13
Nepali	13	22
Oriya	37	33
Punjabi	74	17
Rajasthani	8	5
Sanskrit	17	14
Sindhi	54	15
Tamil	149	19
Telugu	146	12
Urdu	93	33
Pali, Tibetan & dictionaries	6	2
TOTAL	1752	349

Source : Sahitya Akademi

Appendix-18

MEMBERS OF LANGUAGE ADVISORY BOARDS

There are 10 members in each of the 22 Language Advisory Boards. The member of the General Council who is elected by the Council to represent each language in the Executive Board is *ex officio* the Convenor of the Board. All other members of the General Council who can be identified with a particular language are invariably members of the Language Advisory Board concerned.

The number of such members (other than the Convenor) in each language, for 1988-93, is as follows:-

Dogri Maithili	...	none
Kashmiri Konkani Rajasthani Sindhi	...	one member each
Assamese Manipuri Marathi Nepali Oriya Sanskrit Tamil Urdu	...	two members each
Gujarati Kannada Malayalam Punjabi Telugu	...	three members each
Bengali English	...	four members each
Hindi	...	six members

The remaining members of each Advisory Board are selected by the Executive Board from a list of fifteen names furnished by each Convenor (which includes the above).

Source : Sahitya Akademi

Appendix-19

MEETINGS OF LANGUAGE ADVISORY BOARDS

Language	1987-88		1988-89	
	Date of meeting	Place	Date of meeting	Place
Assamese	--	--	August 26	Calcutta
Bengali	November 24	Calcutta	August 26	Calcutta
Dogri	September 2	Srinagar	September 22	New Delhi
English	--	--	October 22	New Delhi
Gujarati	April 30	Bombay	August 6	Bombay
Hindi	April 29	New Delhi	May 13	New Delhi
Kannada	--	--	September 18	Bangalore
Kashmiri	September 2	Srinagar	December 23	New Delhi
Konkani	--	--	November 17	Bombay
Maithili	November 23	Calcutta	September 23	New Delhi
Malayalam	August 14	Trivandrum	October 28	Madras
Manipuri	November 24	Calcutta	October 4	Calcutta
Marathi	April 30	Bombay	August 5	Bombay
Nepali	November 23	Calcutta	November 24	Calcutta
Oriya	November 24	Calcutta	October 4	Calcutta
Punjabi	--	--	May 27	New Delhi
Rajasthani	November 9	New Delhi	September 23	New Delhi
Sanskrit	July 23	Pondicherry	July 22	Bangalore
Sindhi	September 6	Adipur	November 17	Bombay
Tamil	July 25	Madurai	October 28	Madras
Telugu	--	--	December 16	Madras
Urdu	--	--	May 26	New Delhi

Source Annual Report of Sahitya Akademi, New Delhi

Appendix-20

LITERARY ASSOCIATIONS RECOGNIZED BY THE SAHITYA AKADEMI
(1990)

Assamese	Assam Sahitya Sabha, Jorhat
Bengali	Bangiya Sahitya Parishad, Calcutta Nikhil Bharat Banga Bhasa Prasar Samiti, Calcutta Nikhil Bharat Banga Sahitya Sammelan, New Delhi Rabindra Bharti Society, Calcutta
Dogri	Banadralta Sahitya Mandal, Udhampur Dogri Himachal Sanskriti Sangam, New Delhi Dogra Mandal, Jammu Dogri Research Institute, Jammu Dogri Sanstha, Jammu
English	Nil
Gujarati	Gujarati Sahitya Sabha, Ahmedabad Gujarat Vidya Sabha, Ahmedabad Narmad Sahitya Sabha, Surat Pramanand Sahitya Sabha, Baroda
Hindi	Hindi Sahitya Mandal, Jammu Hindi Sahitya Sammelan, Allahabad Madhya Bharat Hindi Sahitya Samiti, Indore Madhya Pradesh Hindi Sahitya Sammelan, Bhopal The Milan, Jabalpur Rajasthan Sahitya Akademi, Udaipur Rashtra Bhasa Hindi Prachar Samity, Sridungargarh Visvesvaranand Vedic Research Institute, Hoshiarpur
Kannada	Kannada Sahitya Parishad, Bangalore Karnatak Vidyavardhak Sangh, Dharwar
Kashmiri	J & K Academy of Art, Culture & Language, Jammu Kashmir Cultural Organisation, Srinagar
Konkani	Konkani Bhasa Mandal, Goa Konkani Bhasa Mandal, Mangalore Konkani Bhasa Prachar Sabha, Cochin
Maithili	All India Maithili Sahitya Samiti, Allahabad Vaidehi Samiti, Darbhanga, Bihar
Malayalam	Kerala Sahitya Akademi, Trichur Samastha Kerala Sahitya Parishad, Ernakulam
Manipuri	Manipuri Sahitya Parishad, Imphal Manipuri Sahitya Parishad, Silchar Manipuri State Kala Akademi, Imphal Naharol Sahitya Premee Samiti, Imphal
Marathi	Maharashtra Sahitya Parishad, Poona Maharashtra Sahitya Sabha, Indore Marathwada Sahitya Parishad, Aurangabad Mumbai Marathi Granth Sangrahalaya, Bombay Mumbai Marathi Sahitya Sangh, Bombay Vidarbha Sahitya Sangh, Nagpur
Nepali	Nepali Sahitya Adyayan Samiti, Kalimpong Nepali Sahitya Parishad, Guwahati Nepali Sahitya Parishad, Shillong Nepali Sahitya Prachar Samiti, Siliguri Nepali Sahitya Sammelan, Darjeeling
Oriya	Prajatantra Prachar Samity, Cuttak

Punjabi	Kendri Punjabi Lekhak Sabha, Chandigarh Punjbai Sahit Forum, New Delhi Punjabi Sahit Sabha, New Delhi Punjabi Sahit Sameekhya Board, Jallandhar Punjabi Sahitya Akademi, Ludhiana
Rajasthani	Bharatiya Vidya Mandir Shodh Pratisthan, Bikaner Rajasthan Bhasa Prashar Sabha, Jaipur Rajasthan Sahitya Samiti, Bisavu Sahitya Sansthan, Udaipur Vagardh Pradesh Sahitya Parishad, Dungarpur
Sanskrit	Bhandarkar Oriental Research Institute, Poona Kuppuswami Sastri Research Institute, Madras Sanskrita Sahitya Parishad, Trichi Svadhyaya Mandal, Balsar, Gujarat
Sindhi	Akhil Bharat Sindhi Bole and Sahit Sabha, Bombay Sindhi Sahit Mandal, Bombay
Tamil	Bharati Tamil Sangam, Calcutta Bombay Tamil Sangam, Bombay Delhi Tamil Sangam, New Delhi
Telugu	Telugu Bhasa Samity, Hyderabad
Urdu	Anjuman Taraqqi Urdu Hind, New Delhi Idara-e-Adbiyat-e-Urdu, Hyderabad

Source : Sahitya Akademi

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Appendix-21

ART ORGANISATIONS RECOGNIZED BY LALIT KALA AKADEMI

ANDHRA PRADESH	Andhra Pradesh Council of Artists, Hyderabad Ankala Art Academy, West Godavari Bharatha Kala Parishad, Hyderabad Chitra Kala Parishad, Visakhapatnam Chitra Kala Samsad, Machilipatnam Hyderabad Art Society, Hyderabad Kala Peetham, Guntur Lalit Kala Parishad, Visakhapatnam Lalit Kala Samiti, Medak Navrang Chitrakala Niketan, Guntur The Andhra Academy of Arts, Vijayawada
ASSAM	Gauhati Artists' Guild, Gauhati
BIHAR	Shilpa Kala Parishad, Patna
DELHI	All India Fine Arts & Crafts, New Delhi Delhi Silpi Chakra, New Delhi Group '8', New Delhi Handicapped Welfare Federation, New Delhi Panchamrit, Delhi
HARYANA	The Creators, Ambala Cantt.
KARNATAKA	Ideal Fine Art Society, Gulbarga Karnataka Chitrakala Parishath, Bangalore
KERALA	Kerala Chitra Kala Parishad, Trichur
MADHYA PRADESH	Lalit Kala Kendra, Gwalior Mahakoshal Kala Parishad, Raipur Nutan Kala Sangam, Raipur Rhythm Art Society, Bhopal
MAHARASHTRA	Bhartiya Kala Prasarini Sabha, Pune Nasik Kala Niketan, Nasik The Artists Centre, Bombay The Art Society of India, Bombay The Bombay Art Society, Bombay Vidharba Art Society, Nagpur
MANIPUR	Art Society, Imphal
ORISSA	Ganjam District Drawing Masters' Association, Ganjam Working Artists Association, Bhubaneswar
PUNJAB	Indian Academy of Fine Arts, Amritsar
RAJASTHAN	Aaj, Udaipur Kalavritt, Jaipur Jodhpur Kalakar Parishad, Jodhpur Takhman - 28, Udaipur Tulika Kalakar Parishad, Udaipur
TAMIL NADU	Association of Young Painters & Sculptors, Madras Artists Handicrafts Association, Madras Madras Art Club, Madras North Arcot Artists Association, Vellore Progressive Painters Association, Madras South Indian Society of Painters, Madras United Painters Association, Tiruchirappalli
UTTAR PRADESH	Shilpi Artists Organisation, Kanpur U.P.Artists Association, Lucknow
WEST BENGAL	Academy of Fine Arts, Calcutta Canvas Artists Circle, Calcutta Chaitanya Kala Bijnan Kendra, Hooghly Contrivance, Calcutta Indian Society of Oriental Art, Calcutta Painters' Orchestra, Calcutta Society of Contemporary Artists, Calcutta Society of Working Artists, Calcutta The Calcutta Painters, Calcutta West Bengal Artists Federation, 24 Parganas

Source : Lalit Kala Akademi

No. 18012(23)/65-WI
Government of India
Ministry of Works and Housing
(Nirman Aur Awas Mantralaya)

Subject : **Provision of works o**

The undersigned is directed
for Selection of Works of Art for p
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public Buildings as against 1% of t

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cost of the buildings.

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Architect.

To

Engineer-in-Chief
(Shri O. Muthachen)
Central P.W.D.,
New Delhi.

Copy forwarded to :

1. All Chief Engineer, C.P.W.D. (by name)
2. Chief Architect, C.P.W.D., New Delhi (Sh.H.Rahman). He may kindly bring these to the notice of all the Senior Architects.
3. Section Officer W.2.
4. Min. of Finance (Works), with reference to their U.O.No.1215/JS(WIH)/72, dated 24.5.72.

Copy also forwarded to : All Ministries/Deptts. of the Government of India.